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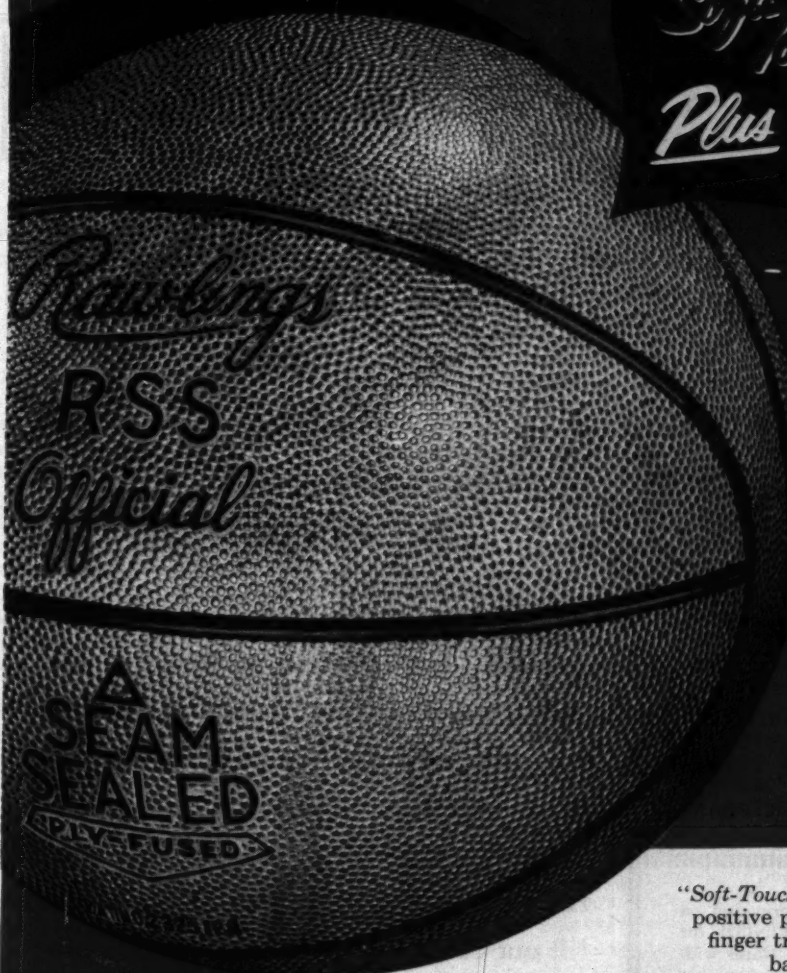
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A couple of hard Knox

OUT in sunny California these days, a waspish ex-haberdasher is fluttering around with his choler sticking out, squealing diatribes about the evils of big-time football. Every other day he shrills an obloquy about the white-slave football racket and how those dirty dogs, the colleges, are corrupting our poor apple-cheeked schoolboys.

No frustrated gospel shouter is Mr. Harvey Knox. A self-styled cynic, he's about as evangelistic as Tallulah Bankhead. He just happens to be a guy with a wild hair up his ear—an outraged father out to "get" the people who've done wrong by his boy, Ronnie.

Daddy has apparently made a life-time career out of this sort of thing. Ever since he discovered his boy could throw a football with pinpoint accuracy, he's converted himself into a one-man vigilante committee dedicated to the preservation of his boy's "rights."

And the results have been perfectly dreadful—to Ronnie's schools, Ronnie's coaches, Ronnie's sport, and, we believe, to Ronnie himself.

The grotesque Knox argosy appeared in a recent issue of *Sports Illustrated*. Written by Mr. Knox himself in answer to public accusations that he was interfering with Ronnie's coaches, counseling other players to sell their services dearly, and making extreme monetary demands on Ronnie's original university (California), the rebuttal is terrific—it validates every charge!

Every football coach who's ever had to comb a wild-eyed father out of his hair will probably bleed for the poor guys who've had to coach Ronnie. Look at the guff that Mr. Knox ladles out:

Ronnie's first crack at varsity football was as a soph at Beverly Hills High. Despite his divine presence, Beverly Hills had the temerity to lose three of its five games. Mr. Knox demanded an explanation. "The coach's alibi was: 'The boys

here . . . are different from other kids elsewhere.'"

So Mr. Knox moved his boy elsewhere—to Inglewood High. The new coach was a disappointment. He called every play from the bench, using shuttling guards. "Naturally, this was annoying to Ronnie and boring for me," says Mr. Knox.

A GAINST Santa Monica, however, a thick fog set in, and "Ronnie was on his own for the first time. The coach couldn't even see who had the ball." Ronnie started passing and hit for two touchdowns. (Mr. Knox doesn't explain how Ronnie could hit his targets in a thick fog in which "it was impossible to see more than 15 yards in any direction." But perhaps it was only Dad who was in a thick fog.)

At any rate, instructions then came from the bench: Do not pass anymore. Hit the line. "Ronnie did. He sent his fullback straight up the middle 27 times." So Inglewood lost.

In the locker room, Mr. Knox noticed Ronnie sitting dry-eyed in a corner. "I said, 'Hello, superman, can't you cry?' He turned to me. 'Why should I cry when the coach lost the ball game?'"

"I was forced to agree, and so informed the coach next day." Mr. Knox also informed the coach, "I got news for you. If you don't give Ronnie at least one quarter to call his own plays next week, he will refuse to play for you."

For the rest of the season, Ronnie ran—or, rather, passed—wild. Every fourth time he threw the ball it was for a touchdown, and Ronnie wound up with a completion average of 59%.

But did Ronnie receive one honor for this achievement? "Not one!" writes Mr. Knox, quivering with exclamation points. "Can you figure that? Could it be that the coach did not recommend him?" (Sportswriters, of course, don't have eyes to see with.)

So Mr. Knox and sonny picked up

their carpetbags and moved on to Santa Monica. There the itinerant Knoxes found happiness. Coach Jim Sutherland was a peach of a fellow and Ronnie really came into his own. He passed for 27 touchdowns, ran for 3 more, and converted 12 extra points.

One night Coach Sutherland told Mr. Knox that he wanted to get in the big time. "I want to see if my stuff will go in the colleges."

Big-hearted Harvey was sympathetic. "If that's what you want, I will help you and I won't charge you for it. I called our local Cal 'genie' and ascertained that he felt as I did that California could use a slight change in their offense."

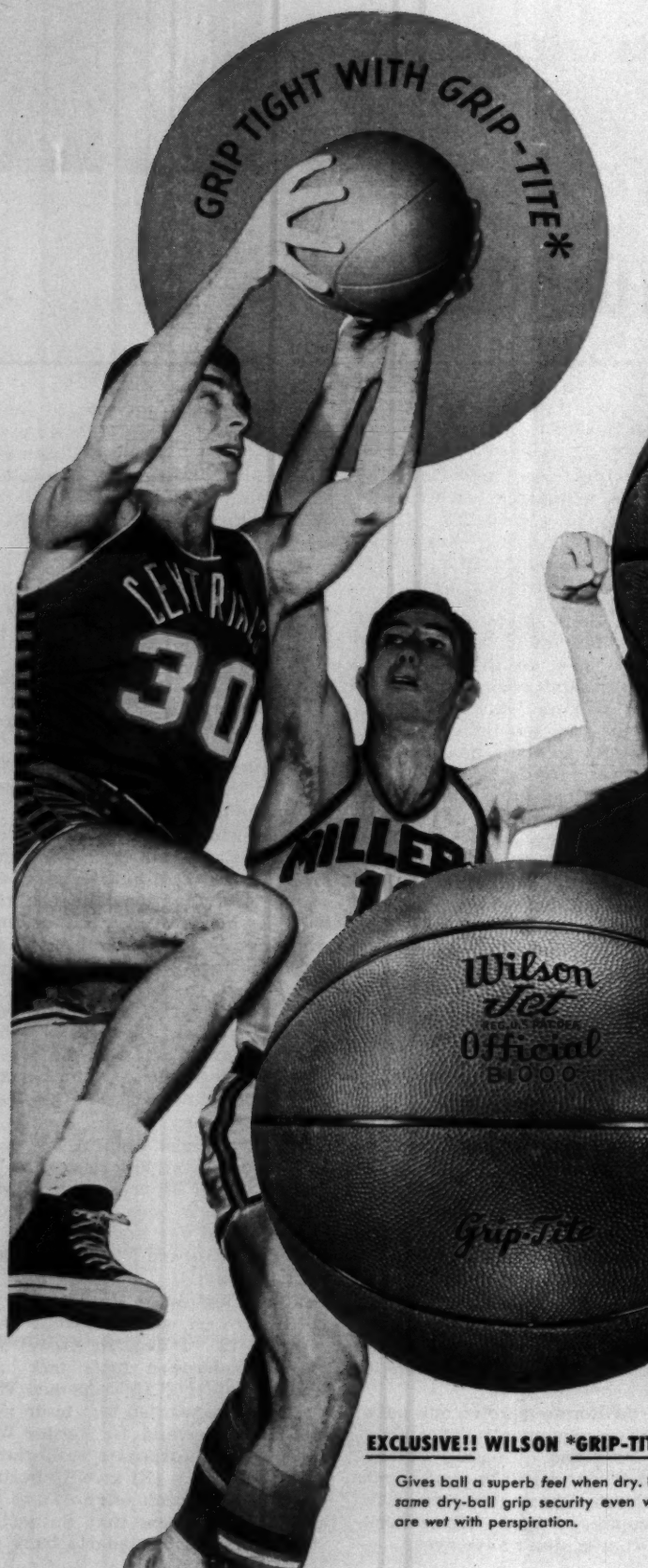
The upshot was that Ronnie enrolled at California, with Jim Sutherland as coach of quarterbacks and ends. "And that was the last that anybody heard of Jim Sutherland," continues Harvey. "He became the forgotten man."

RONNIE'S early letters to papa were rueful. Three days before the Stanford-Cal frosh, he wrote: "Dad, we're in for an awful lacing. We haven't got enough ammunition."

Dad was most helpful. "I wrote back and advised him to use his own noodle and if he couldn't win with the plays he'd been taught at Cal, to call time out and make up his own he'd learned in high school." (What a doll!)

That's just what Ronnie did, according to pa, and Cal went on to win, 19-12. "I decided then," says Dad, "to have a little talk with Coach Waldorf." He informed Waldorf that he wanted him to do right by Jim Sutherland. He wanted Waldorf to (1) incorporate Sutherland's offense into his; (2) give Sutherland a chance to coach offense, and (3) put in the papers that Sutherland definitely was the quarterback and end coach.

(Concluded on page 73)



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FIVE

THE hallmark of the City College (N.Y.) teams in the heyday of Nat Holman was a spontaneous offense incorporating five moving pivots. Never blessed with any tall "timber," Holman substituted agility, constant movement, and know-how for height.

His centers were comparatively small fellows, ranging from 6-3 to 6-6. But they had speed and agility. Holman adjusted his offense accordingly. Instead of deploying them in stationary positions as the pivotal of the entire attack, he blended them into a perfectly integrated unit *where every man moved, every man could set up a pivot anywhere, and every man was a threat.*

This pattern of five moving pivots offers a solution to coaches without a topnotch big man or scoring threat in the pivot. A squad ranging from 5-10 to 6-5 can, with speed, good ball-handling, good inside shooting, and over-all court savvy, more than compensate for their lack of stature.

The prime emphasis in this pattern is on continuous movement by all five players. The movements needn't necessarily be swift, except on cuts into scoring territory. But

DRIBBLE INTO A PIVOT: Outside man dribbles in hard, while teammate diverts his guard with a step to left (1). Teammate then cuts back to right (2). Dribbler comes to sudden stop (3) and extends ball (4). He then turns slightly and feeds cutter (5). Note closeness of cutter's drive—effecting a perfect pick-off. Should pivot's guard switch, pivot is in perfect position to roll to basket (6).

By **BOBBY SAND**
Scout, Rochester Royals (N.B.A.)

MOVING PIVOTS!

the men must keep in motion in order to set up a succession of spontaneous play-making and scoring opportunities.

The term "moving pivot" usually refers to a player who works from the corner into a momentary pivot position. This pivot can be set up anywhere from the foul line to the endline and from the center of the scoring area to the sideline.

A good position is one which both observes the 3-second rule and permits cutting teammates two possible lanes for a drive. The moving pivot can set up in the 3-second lane only if his movements (a quick dribble, a pivot shot, or an exchange of passes with a cutter) are so rapid that they take him outside the restricted area within the allotted three seconds.

The pivot shouldn't set up too close to the sideline. This may force the cutter to run out of bounds and become ineligible for a pass. Sometimes a player with the ball may dribble into the foul circle, stop on or around the foul line, and set up a pivot for a cutter.

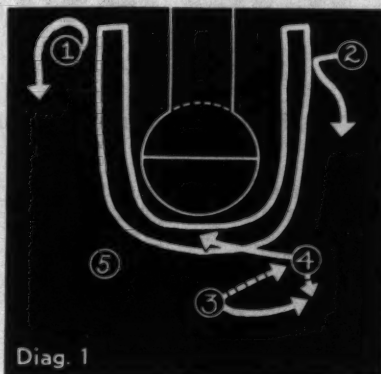
In this moving pivot game, no man is assigned to a corner position. Nor is the pivot situation permanently established. Every player moves into a corner as part of a five-man weave or after a cut through the middle, then alerts himself for a play-making situation.

In turn, every ball-handler on the outside is ready to pass to the corner pivot and cut, or set up a pivot-post after a dribble. Thus, *the same man won't be playing the moving pivot every time nor will the play be constantly run in the same fashion.*

The manner of its execution will depend upon many factors: the whereabouts of the ball, the tactics of the opponents, and the coordination of the five men as spontaneous play-making and scoring opportunities materialize.

In teaching five moving pivots to the freshman team at CCNY, the author made intensive use of half-court drills. From time to time, the offensive and defensive units switched around, and a third unit was also alternated with them so that a squad of 15 could be kept active during the learning period.

The spontaneous offense was broken down into basic essentials and the various options and play situations explained as they arose on the court. Thus, the answer to the constant query, "Where do we move?", could be quickly given. No man was prefixed to a specific movement; every one was free to make the most of each scoring opportunity.

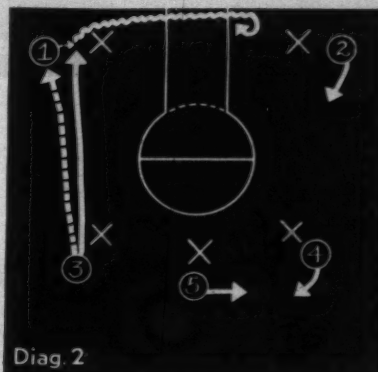


At the outset of the half-court drill, the CCNY five-man weave was reviewed (Diag. 1). In this weave, the players move around the "horseshoe"—with the passer moving toward the outside of the receiver for a return pass. The receiver, after returning the ball, moves into the opposite corner and then button-hooks back before working toward the ball once again.

When this weave is being used to freeze the ball, the passer may work a give-and-go with the receiver. Instead of moving to the outside, the passer may pull a change of direction and cut down the middle. If no return lead pass is delivered, the cutter moves into a corner and button-hooks back.

Within this framework, new corner men are constantly being created, with the former corner men moving into pivot situations or moving outside onto the horseshoe.

Holy Cross, winner of the NIT last winter, showed an interesting variation of this pattern—as shown in Diag. 2. Ron Perry, on the outside (No. 3), would pass to Togo Palazzi in the corner (No. 2). But instead of cutting around Palazzi, Perry would run between Palazzi and the man guarding him. Togo would hand off to Perry, who would dribble along the endline and wind up with a back-to-the-basket layup on the far side of the foul lane.



If Perry's guard would overshift in anticipation of the cut, Perry could run him directly into a screen set up by Palazzi. Normally, however, the movement between Palazzi and Palazzi's guard would cause the two defensive players to entangle themselves—while Perry dribbled his merry way to the basket.

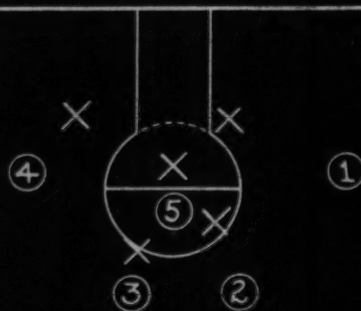
The five-man weave is employed to teach proper ball-handling on the move and to keep the defensive men busy at all times. The players move in accordance with the cardinal principle of spontaneous play: "Go toward the ball." All players button-hook back as they move into the corners and seldom close the bottom of the horseshoe. The middle area must be kept open for cutters and scoring opportunities.

All men learn to space and time their movements in relation to one another. They can't converge on the ball at the same time, or that area would become too congested for proper attack. And if the corner men leave too soon, all five men would wind up in the backcourt—leaving no one in position to set up a pivot play.

On the other hand, as the men on the outside move toward the corner, the men already there cannot stay put and thus congest the area. They must move out and work toward the ball. This sort of practice work is also invaluable for the defense. Playing against a five-man weave, they soon learn to slide properly and to avoid embarrassing entanglements in executing their man-to-man assignments.

Following the weave, the squad begins consideration of five moving pivots. Simulating game conditions,

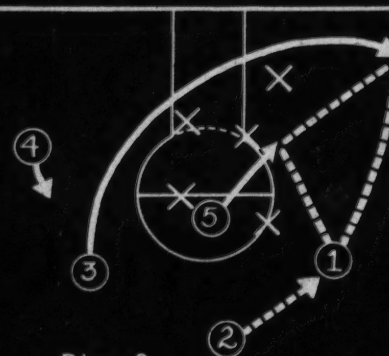
(Continued on page 54)



Diag. 1



Diag. 2



Diag. 3

ATTACKING THE

By **CAL RIEMCKE**, *Oxnard (Calif.) High School*

DURING the course of a season, a basketball team will encounter almost every defensive stratagem in the book. Somewhere along the way it will run into sloughing and switching man-to-man defenses, all sorts of zone defenses, pressing defenses, etc.

To win its share of games, it must thus be prepared for everything and anything—with particular emphasis on that most exasperating of plagues, the collapsing or sagging defense.

The collapsing defense can be effectively sprung from either a zone or man-to-man, and its paralyzing effect on pivot play has caused many a coach to wrack his brain.

In discussing potent counter measures, it's feasible to break the problem down into its two broad components—the collapsing zone defense and the collapsing man-to-man defense.

Let's first consider the collapsing zone defense. In our area during the past several seasons, the 2-1-2 has emerged as the most popular type of zone; and every coach has had to spend considerable time evolving offensive antidotes.

We've operated on the theory that every sound offense is predicated on accurate ball-handling. And with this in mind, we've devoted a great deal of time to fundamental drills that develop fast, accurate ball-handling. In developing our zone offense, we strive to eliminate the dribble. The emphasis has been on "working" the ball.

We believe that every zone has weak spots, and incorporate this

theory into our zone attack. Our players are taught to recognize these spots and capitalize on them.

To obtain the maximum advantage against these weak points, we "swing" our offense—that is, alter our court balance slightly so that our men are placed in the best shooting positions.

Diag. 1 outlines a balanced single-pivot offense against a 2-1-2 zone, while **Diag. 2** shows how the same offense is swung to the left. In other words, we can maintain court balance and still adjust slightly to exploit the weak areas of the zone.

The final step is developing basic zone patterns or plays. Several tried-and-true practices are employed in this respect. For example, our basic zone pattern utilizes the overloading and passing-triangle principles.

From our basic single-pivot alignment, we've frequently employed a corner attack. Once past the mid-court line, we automatically swing our offense. A man is designated to move into the diagonal corner, and the ball is worked to him. In the process of working the ball, we look for any pass that would lead to an easy basket. But in any event, with our man in the corner area, we have the zone overloaded.

Our pivot man adjusts to this situation and we establish our passing triangle (**Diag. 3**). Many weak side opportunities arise from this pattern, and when the shot goes up, the forwards and the center (players 1, 4, and 5) assume rebounding responsibilities. The corner attack is most effective in producing the close

set shot situation against the zone.

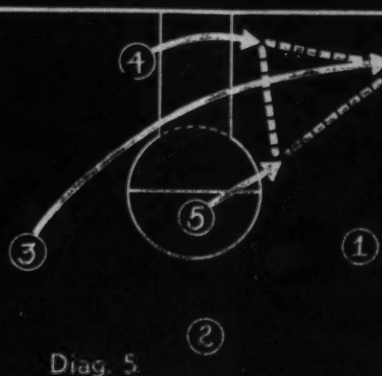
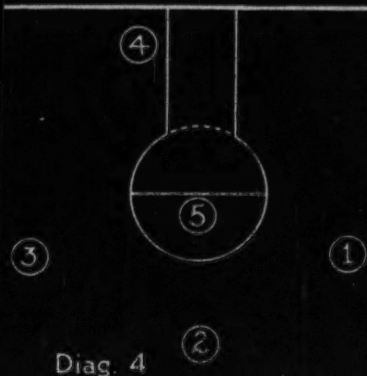
On those maddening occasions of the off-night, we find that our 1-3-1 zone offense proves effective. By incorporating our corner attack with a 1-3-1 offense, we're able to penetrate closer to the basket. This offense enables us to set up some man-to-man situations where individual offensive finesse can pay dividends.

Diag. 4 outlines our 1-3-1. Fortunately, we've had two boys of adequate height who could play the pivot but who unfortunately couldn't shoot too well from outside. We alternated these boys (4 and 5) on the long post (top half of the key-hole) and the base line area.

Our three outside men were stationed as in **Diag. 4**. They worked the corner attack and served as our ball-handling nucleus and set-shooting threat. However, we thought primarily of getting in close to the basket with this pattern.

Diags. 5 and 6 show how the court shaped up with our man in the corner. The most successful opportunities we got from this alignment were: (a) the forward (4) playing the baseline, driving for one dribble and jump shooting; (b) the center (5) either jump shooting or wheeling back through the zone for a lay in; or (c) the guard (2) sneaking down the weak side and taking a pass from the center for an easy shot.

We found that this 1-3-1 pattern tended to develop brief man-to-man situations that we were able to cope with more successfully. In addition, it loosened up our pivot men, since



COLLAPSING DEFENSE

the ball came in to them from the side and back portions of the court rather than from the top of the key area where the sagging defensive forwards interfered with the passing lanes.

Now let's consider the collapsing or sagging man-to-man defense. There's a wide variety of such defenses, their general characteristics depending on the ability of the offensive post man and the manner in which he's utilized. The number of defenders that will sag off to pinch him will vary from one to three. The man with the ball will usually be guarded in normal fashion.

Regardless of how the sagging defense is employed, we find that three offensive points of strategy are essential. They are: (1) using an offensive pattern with plenty of movement to keep the individual defenders occupied, (2) fast, accurate ball-handling for the same reason, and (3) a supplementary surprise attack that utilizes the center only as a screener or as a decoy in order to relieve the defensive pressure on the pivot play.

We're great believers in court balance and proper player positioning, and these points are kept in mind when organizing an offensive pattern. One maneuver that gives us plenty of player activity and still maintains court balance is called the reverse action interchange (Diagram 7). From this formation, we attempt to work our basic pivot offense.

The action occurs at the perimeter of the key area. No. 3 dribbles toward or passes to 4 and screens for him, while the latter attempts to utilize the screen in any way possible (pass to 5, pass to 5 and cut

by, drive across key off 3's screen, shoot over 3's screen, etc.).

At the same time, 1 and 2 interchange positions—2 screening for 1, and 1 brushing past this screen. If 4 and 3 have no play opportunity with the ball, it is passed to 1 or 2 and the same process is repeated.

Under our system 1, 4 and 5 are the offensive rebounders and they must learn to assume this responsibility, regardless of their court position, as soon as a teammate shoots.

This basic pattern against a collapsing man-to-man provides enough activity to keep the defenders more conscious of their individual responsibilities than of their team responsibilities of sagging back on the pivot. If they do not acknowledge their individual defensive job, the offense can exploit this weakness easily.

Good ball-handling is easier to acquire, since this pattern provides enough screening to help keep the passing lanes free. The reverse ac-

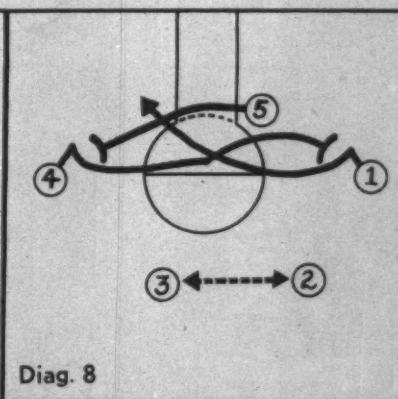
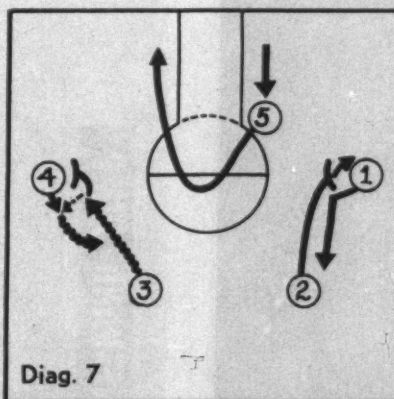
tion interchange, when worked properly, can keep a good collapsing defense too busy to sag effectively into the pivot area.

Another maneuver of concrete assistance is an alternating pivot offense, or, as we call it, an inside figure eight (Diagram 8). The two forwards, 1 and 4, and the center, 5, alternate playing the pivot spot and the forward positions.

Each of these men is allowed to stay in the key area as long as he can retain good offensive position. When the defense gains the advantage, he must get out of the key by screening for his teammate, preferably to the side away from the ball, so that the man coming in from the forward position has a chance to utilize the screen to take a lead pass from the player with the ball. This simple maneuver often provides an easy scoring opportunity.

When one of the men has good position in the key area, we attempt

(Concluded on page 76)

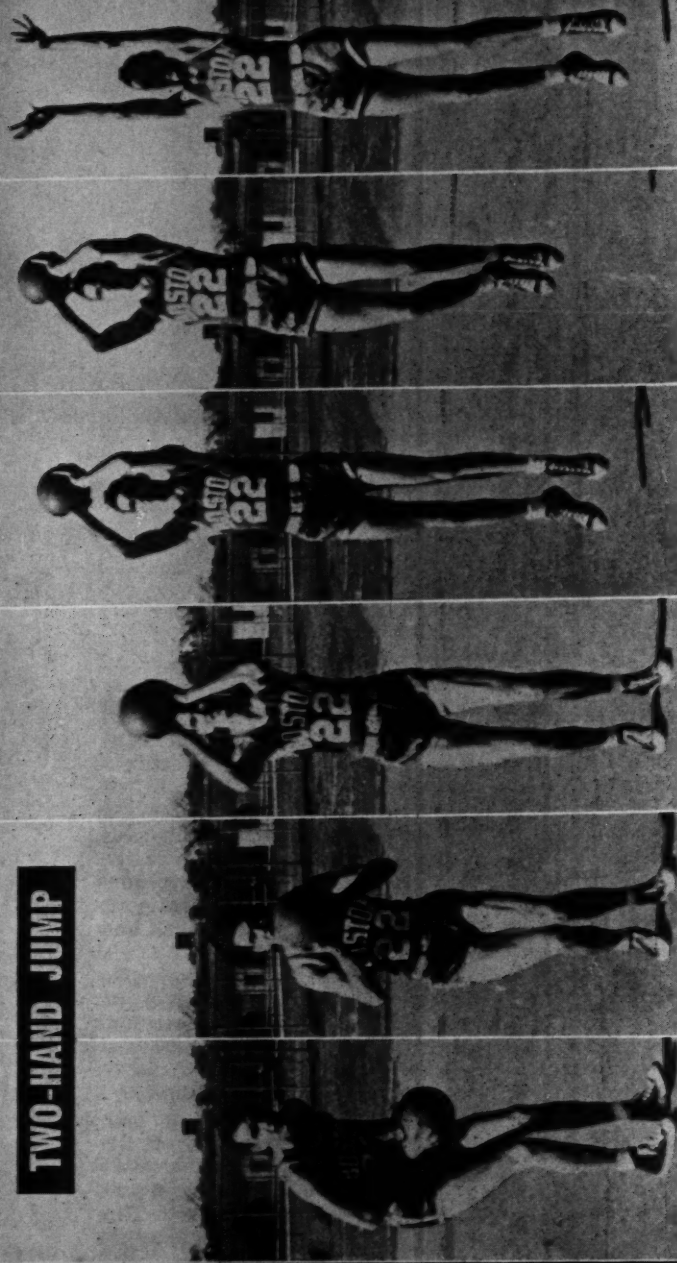


4 PIVOT SHOTS

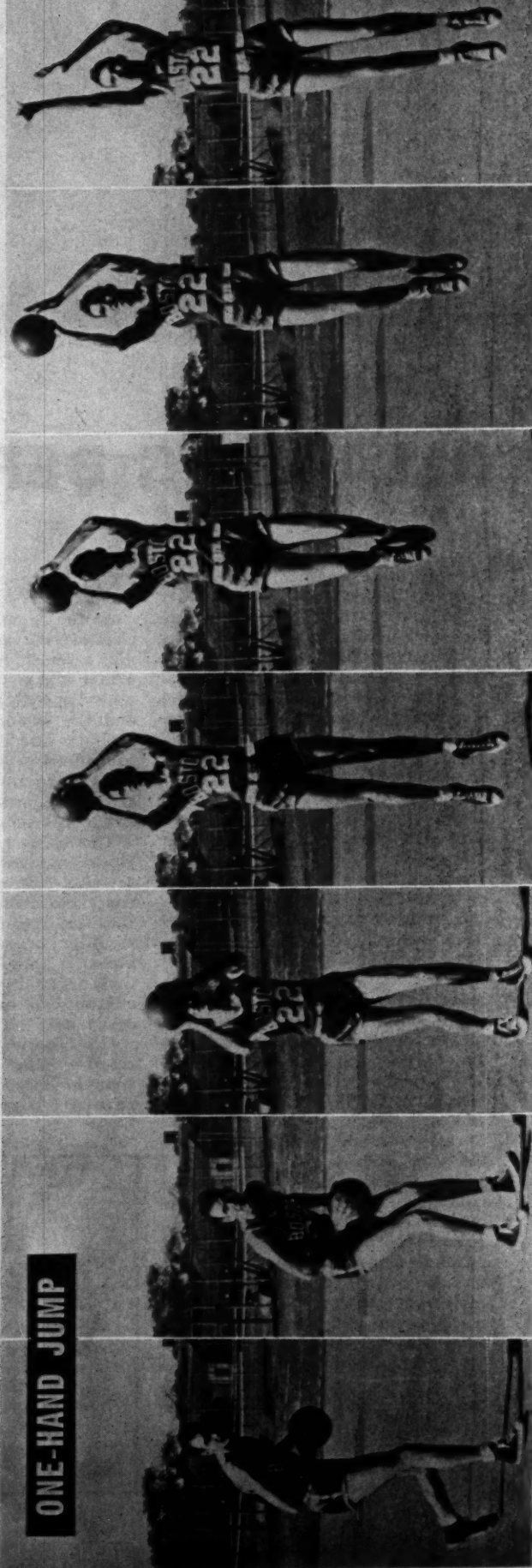
By "EASY ED" MACAULEY

The Boston Celtics' great
shooting center exhibits his
versatility from the "bucket"

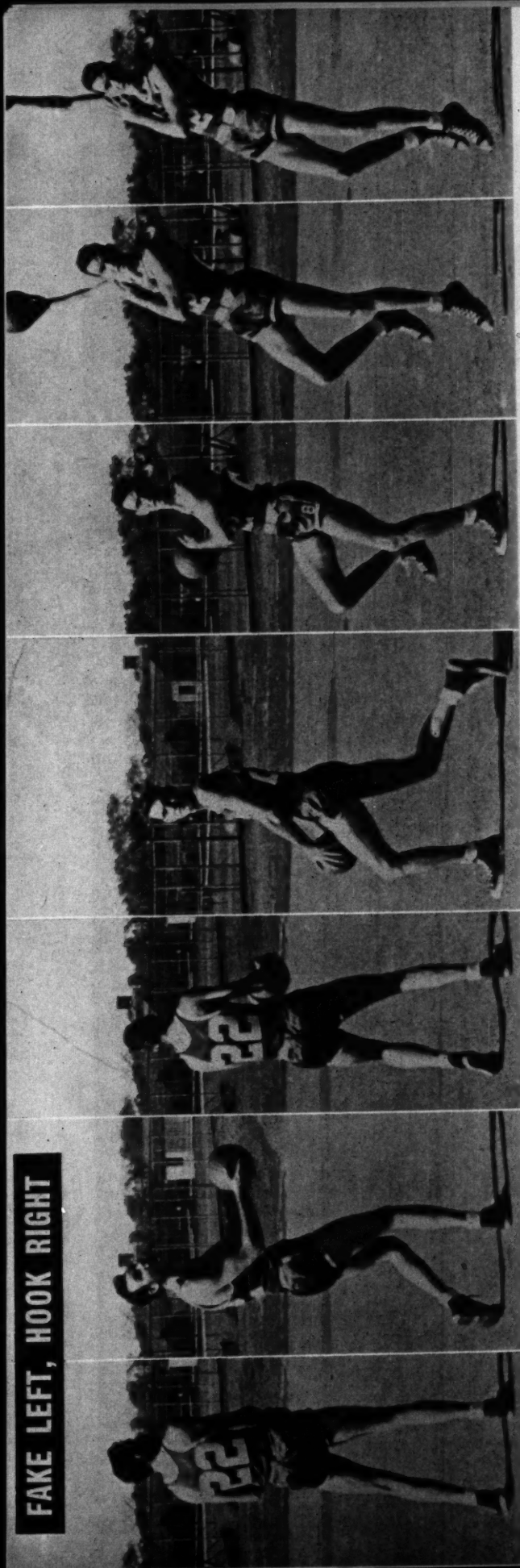
TWO-HAND JUMP



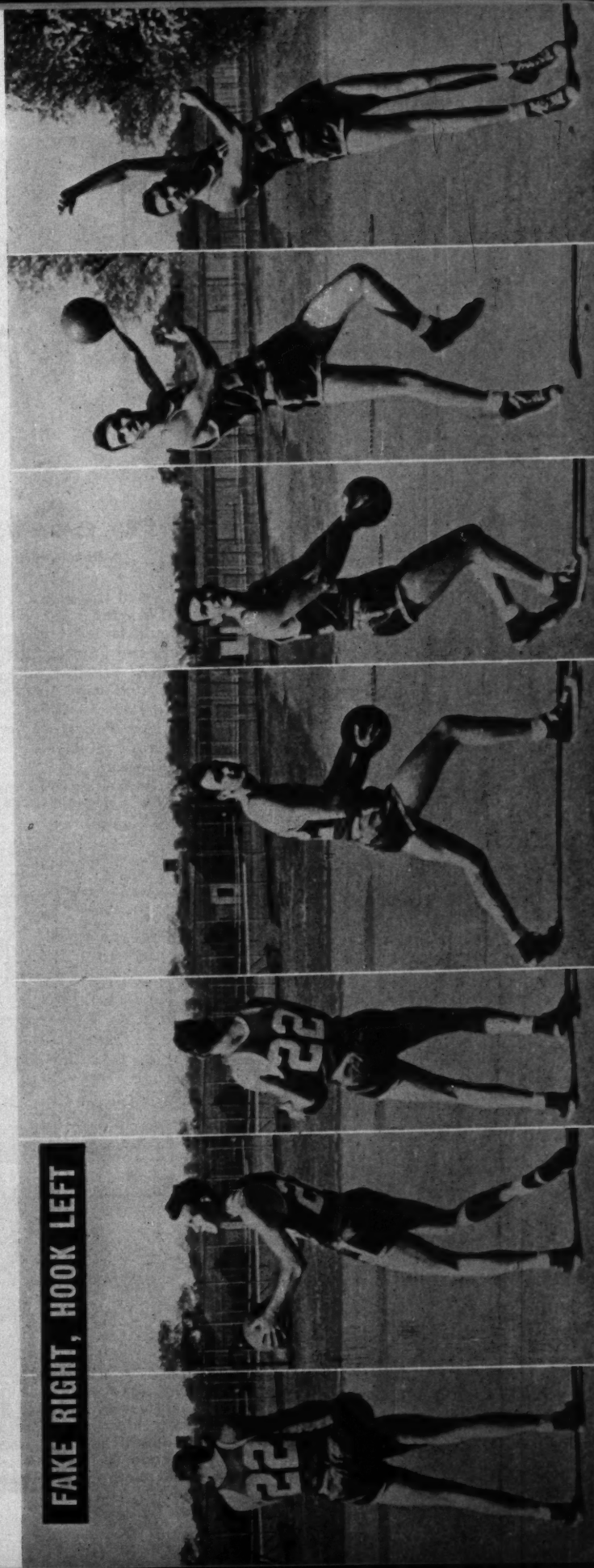
ONE-HAND JUMP

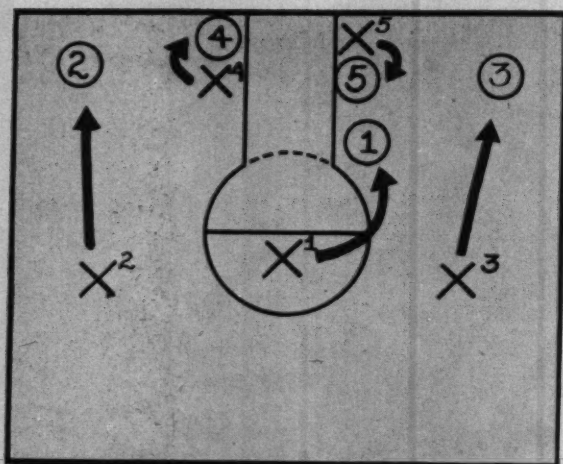


FAKE LEFT, HOOK RIGHT



FAKE RIGHT, HOOK LEFT





Foul-shooting lineup used to teach the press.

Penn State's Full-Court Press

By **ELMER A. GROSS**
Head Coach, 1949-54

PENN STATE'S performance in the 1954 National Collegiate Basketball Tournament (where it won third place) aroused considerable interest among coaches, particularly in regard to its full-court press; and this article is written in answer to the many inquiries about the mechanics of our press and why we came to employ it.

At the end of the 1951-52 season, Penn State was chosen to participate in the NCAA tournament at Raleigh. In our first game, Kentucky had no difficulty walloping us by 28 points. In the consolation game, North Carolina State threw a full-court press against us and beat us by approximately 10 points.

The results of these games were not too disappointing, because (1) three of our starting five players were freshmen, and (2) only two members of the 12-man traveling squad were seniors. It was felt that Penn State had a relatively inexperienced tournament team and that next year (1952-53), with almost all our personnel returning, we'd do much better.

The 1952-53 season came and went, and Penn State wasn't invited to any post-season tournament because of an ordinary 15-9 record. This 1952-53 team didn't seem to have the same desire to win—the drive and the speed that characterized the 1951-52 team. Why the team was so lackadaisical and what techniques should be used to speed up the players were the major problems to be solved for the 1953-54 season.

As a spectator at the 1953 NCAA finals, I saw Kansas use a half-court press to excellent advantage in beating a good Washington U. team. The speed, alertness, and combativeness of the Kansas players were most impressive; and it was their example that gravitated us

toward the pressing defense.

We felt that this style of play could be used to speed up our players and help make them more alert. Thus, pressing tactics were incorporated into our over-all strategy for 1953-54.

The following methods proved helpful in teaching our man-to-man full-court press. First of all, we had to make certain that each player knew which offensive man to guard. We found the free-throw set-up

excellent for this purpose, and launched our teaching program from that formation. Besides giving the players a chance to shoot fouls under game conditions, it enabled them to pick up their men quickly and with little confusion.

Diag. 1 shows how our pressing assignments were usually made. The team shooting the foul (X's) became the pressing team as soon as the foul shot was converted.

In general, the big men (X-4 and X-5) were assigned to the opposing big men (4 and 5), while the smaller men were assigned to their opposing counterparts (1, 2 and 3).

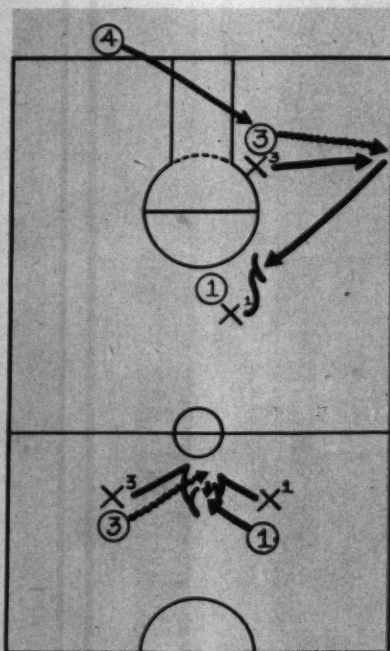
The first few days practice on the full-court press proved discouraging to the pressing team, since the offensive club experienced little difficulty going through it. As the pressing team developed unity, however, it became increasingly tough for the offense to cross the 10-second line without losing the ball.

Diag. 2 depicts some of the instructions which were given to the pressing team.

1. Since it's extremely difficult for a defensive player to take the ball away from an opponent who still has his dribble, the presser must not get so close as to permit the opponent to dribble around him and get free to throw a pass or make a basket. However, this doesn't mean that the pressing player should stay so far away as to permit the opponent to throw an unhampered pass.

The presser must play his man in a way that prevents him from throwing an easy pass and yet enables him (guard) to force his man to the sideline in case he dribbles. Once the dribbler has been stopped, the presser needn't be so cautious anymore. He can swarm all over the man and attempt to steal the ball.

(Concluded on page 75)



On pass from 4 to 3 (top), X-3 forces receiver to sideline; X-1 then moves into intercepting position on any attempted pass to 1; on dribble interchange (below) pressers switch men and then put a "clamp" on receiver.

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		Bad Passes		Fumbled Passes		Traveling Errors		Dribbling Errors		Minor Violations														
Atlantic	Sinsdale	Passes Intercepted	Blocked Passes	Passes Out of Bounds	On Receiving Ball	Due to Bad Pass	On Passing Ball	Ball Falls Out of Bounds	Starting	Stepping	Moving Pivot Foot	Running With Ball	Double Dribble	Broken Dribble	Ball Stolen	Held Ball	3-Second Rule	10-Second Rule	Stepping Out of Bounds	Front Court to Back Court	Stepping in on Throw-In	Leaving Jump Circle	Entering Jump Circle	Stepping Free-Throw Lane
A	B																							
—	②			A ¹																				
1	—											A ²												
2	—																							
4	—																							
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—	28																						A ⁵	

This unique check-sheet determines the effect of errors on the outcome of the game. For example, an error by A-3 is circled when B scores directly as a result of it, and the consequent tally is circled in the running score column.

A Method of Recording Basketball Errors

By S. A. COOPER

Roosevelt H. S., Cedar Rapids, Ia.

HOW many times have you heard some coach or fan say: "You just can't make that many mistakes and expect to beat a team like Hoophappy Hollow." To this time-honored vouchsafement, we might add: "You can't make many mistakes against any basketball team and expect to win."

More and more coaches are making their boys conscious of the cost of errors. Make no mistake (no pun intended) about it. Errors are just as vital in basketball as they are in baseball, and it's just as essential to keep an individual record of them.

Error charts possess many advantages. They enable the coach to classify his players' skills under game conditions and also afford a post-game analysis of how the individual errors affected the outcome of the game.

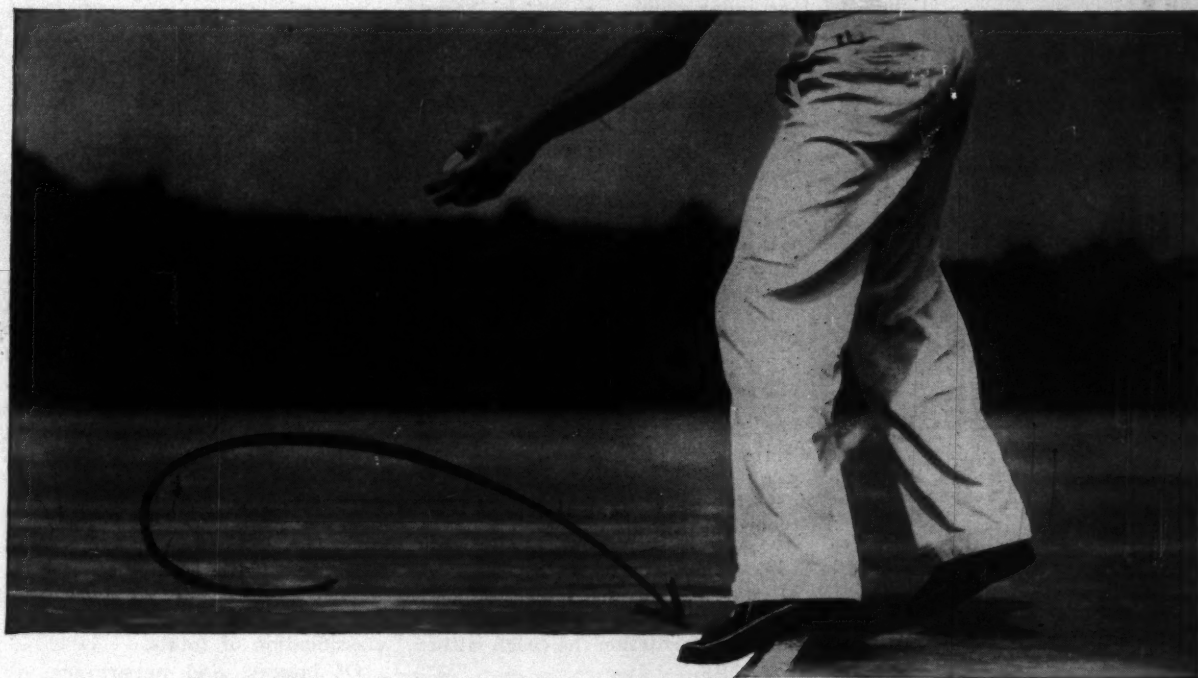
Too often, the only errors remembered are those committed near the end of the game. This doesn't make for sound coaching. It stands to reason that errors made in the first quarter can prove just as costly as those made in the waning moments.

Where an error chart is employed, every mistake is clearly noted and the players will have a tendency to regard more seriously such mistakes as poor passing, illegal starts and stops, line violations, etc. The chart permits them to see the cost of their mistakes in the opponents' scoring column.

After the errors have been charted for a few games, the coach will be able to pinpoint the specific weaknesses of each player and assign practice work accordingly. Such records serve as objective aids in fortifying the coach's judgment of players—allowing him to make better comparisons between both his and opposing players.

The error charts also help justify the coach's choice of a line-up. When a player sees in black and white the number of errors he's committing per game, he's apt to be less disturbed when relegated to the bench. What's more, he'll be motivated to work on his weaknesses.

While the writer was charting an experimental game in preparation for an M.A. thesis, he came across a most unusual example of the cost of errors. In the last quarter of this



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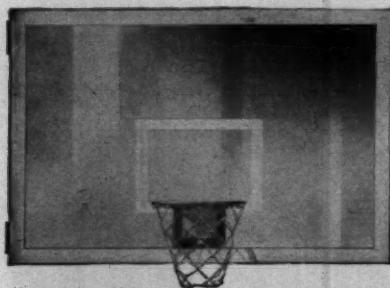
soothes tender and irritated feet; helps keep them dry; checks foot odors.



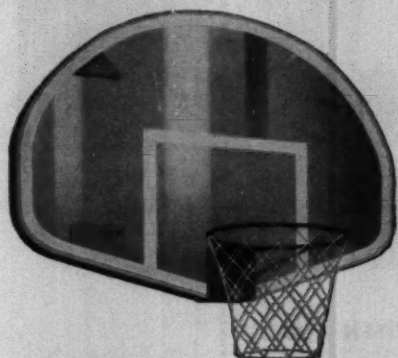
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particular game, one of the home guards committed five errors. Two were illegal stops, two were bad passes (intercepted), and one was a line violation. All five errors resulted in scores for the opponents, producing a total of ten points, just about the margin of victory.

Why the player was left in the line-up long enough to make that many costly mistakes may never be known. But what is known is that the player was vastly overrated in being thought of as first-string caliber.

Had the coach in question used an error chart in previous games, perhaps he would have realized the cost of using this particular player. Better still, the player's deficiencies might have been discovered earlier.

Once the coach decides that the recording of individual errors is worthwhile, he must decide what type of check-sheet to use. As with all statistical forms, it may be simple or complex, depending on the sort of information the coach wishes to secure.

In most cases, the sheet should be readily understood and operable by student managers. Any sheet requiring an excessive number of recordings per minute will defeat its purpose and produce too many inaccuracies.

The check-sheet illustrated here can be recommended wholeheartedly. It has proved itself under fire, enabling the author to determine the effect of errors on the outcome of 32 Iowa High School Championship games over a four-year period. What's more, it can easily be adjusted to incorporate more or less information, as desired by the individual coach.

As you may see, the check-list covers the activities of both teams. The symbols chosen to designate the teams are usually A and B. The first two columns provide for a record of the running score. The running score is desirable in that it enables you to review the game in relationship to the errors committed and the players committing them.

For example, an error by A³ is circled when B scores directly as a result of the error—i.e., when B secures the ball as a result of the error by A³ and proceeds to score without losing possession. The figure in the running score is then circled to denote that the error culminated in a score.

Check the illustration. Note how the first "bad pass" error is circled for A³. Now note how the figure 2 is circled in the running score column, showing that B scored because of this "pass out of bounds" error. The symbol, A³, of course, design-

nates the team and individual charged with the vital error.

The symbols A and B which are not circled in the chart are errors which did not lead directly to scores for the opponent.

When a player is fouled on a shot following a loss of ball error by an opponent, any points scored on the free throw, or throws, are marked by a square symbol, □. Note the running score in the B column, [26] and [27]. Also note the related "fumbled pass" error by [A]⁵ which directly resulted in two successful free throws by team B.

A line, or lines, are drawn under the score at the end of each period of play. A single line represents the end of a quarter, while a double line indicates the end of the half.

The game summary is recorded in the column at the bottom of the check-sheet. It provides for the total errors recorded for each team and individual, as well as for the classification of totals.

Of interest and importance are the total points given up by each team through errors and the average point cost per error for each team. A master sheet should be maintained throughout the season to afford a running account of all errors recorded for all players in each game.

In the aforementioned study of basketball errors, the chief concern was charting the errors which resulted in scores. The total percentage error summary of these "vital" errors is presented here to give you an idea of the distribution. The first percentage listed is for the winning teams, the second for the losing teams.

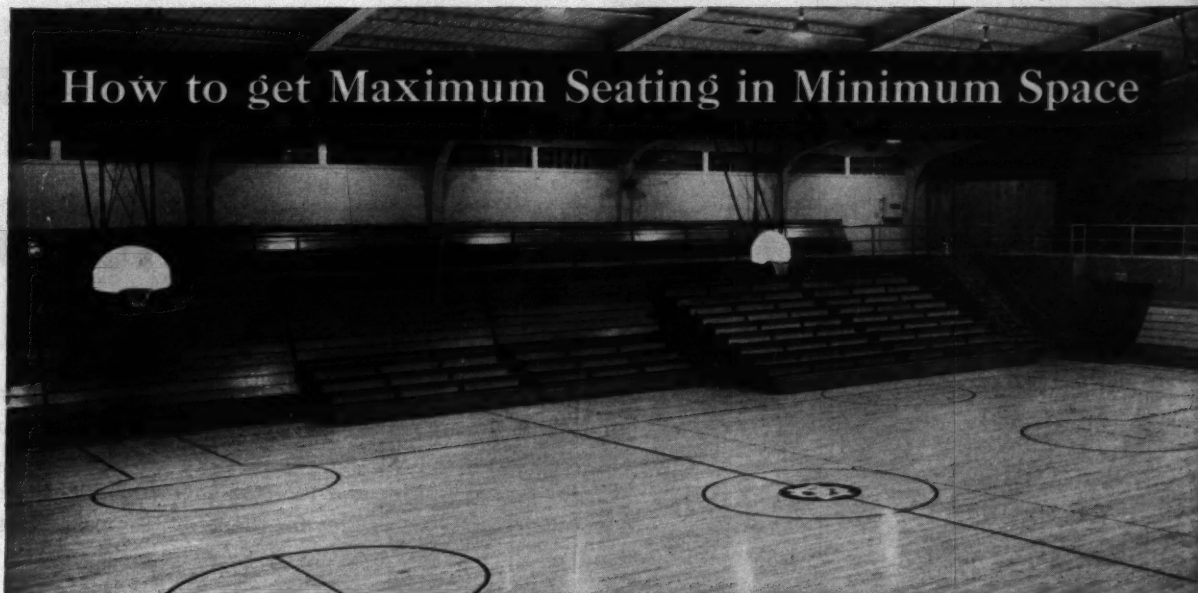
Passing Errors	39.0%	61.0%
Traveling Errors	43.2%	56.8%
Dribbling Errors	39.4%	60.6%
Minor Violations	40.0%	60.0%

Forty percent of the total "vital" errors were committed by the winning teams, and 60% by the losing teams. In contrast, statistics kept on all errors showed the winning teams committing 46.3% of the total errors as compared to 53.7% by the losing teams. Apparently the winning teams were able to capitalize on the opponents' errors with greater frequency.

Other figures on the 32 games showed that the winning teams had 44.9% of the passing errors as compared with 55.1% for the losing teams. There was a slightly greater spread in dribbling errors, with the winning teams having 43.4% of the total against 56.6% for the losers. This would indicate the necessity of giving dribbling fundamentals ade-

(Concluded on page 76)

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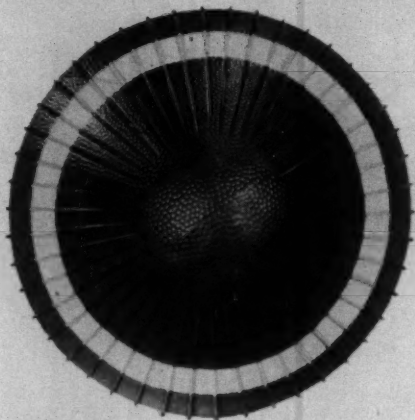
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SCORE MORE GOALS!

By STANLEY E. SMITH



SOCCER is a basically simple game, the object being to get a ball through a pair of goal posts 24 feet wide and eight feet high. It would seem easy enough, yet there are hundreds of high school and even college teams that aren't able to accomplish this simple feat more than a handful of times during an entire season.

What's the answer? Are the defenses against them that good? Or is something seriously lacking in their attack?

Let's make a check-list of the elements a good attack should have. If your forward line possesses all of them, and you still wind up with several shut-outs against you during a season, then, brother, you have some nominations to make for All-American fullbacks and goalies.

1. Do you have men in your forward line who can really shoot?

That doesn't mean ONE man, but

FIVE men. Of course, some high school teams can't expect to have more than one or two men with a real bullet that can knock the goalie off his feet. But all five men should be able to send the ball on a flat trajectory into the nets a fair percentage of the time . . . and with either foot, if you happen to be blessed with that type of talent.

The subject of teaching boys to shoot correctly should be treated in an article by itself. Besides, if none of your boys has a shot by the time he's of varsity age, you might as well play an eleven-man defense.

There are several ways, however, of teaching your forwards to get rid of that ball quickly and accurately when they're within range.

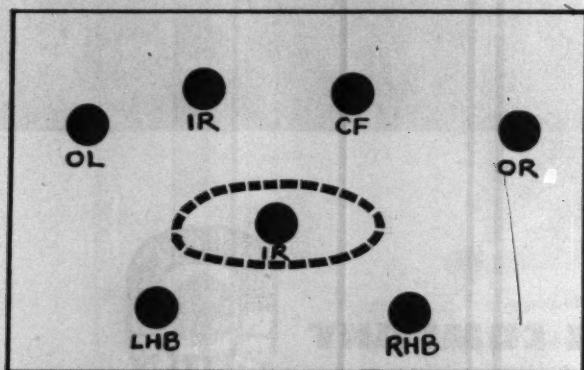
One of the best of these is the "pressure" drill. The center forward is placed in scoring territory, and balls are alternately lobbed and ground-passed to him from various

directions. The object is to get the next ball off to him by the time he has his foot on the previous one.

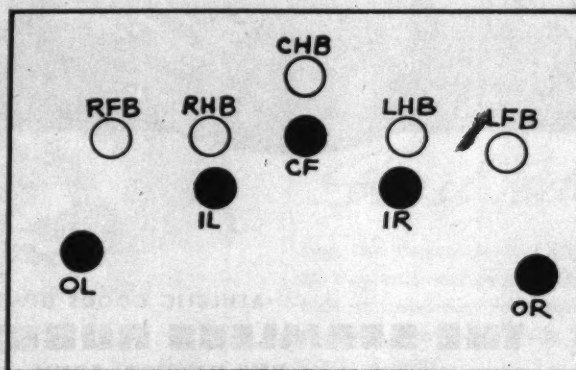
Let him work his head off. He'll soon get into the habit of "first-timing" it. You'll find that the opposing fullbacks aren't nearly so formidable when the ball isn't trapped and set up for them by a doodling forward.

Needless to say, the ability to run and head are of almost equal importance. But those are individual skills again. Let's take a look at your team strategy.

2. Do you vary your attacking pattern?



Diag. 1, "floating" inside serving as field general.



Diag. 2, the powerful "flying wedge" formation.

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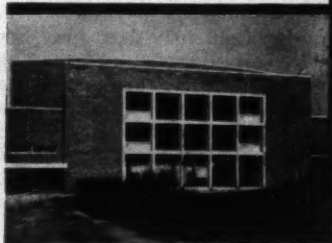
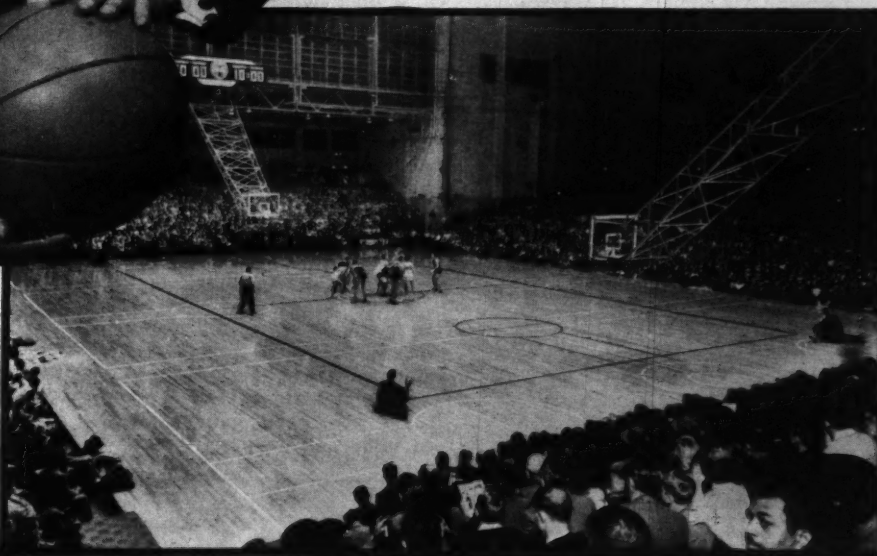
Basketball Coach, Vanderbilt University



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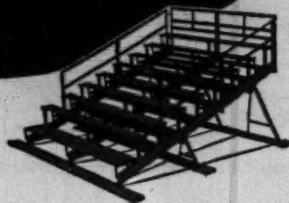
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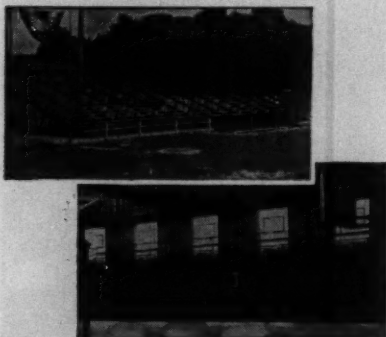
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Surprise is an important factor in any offense. Naturally, no team that uses the same attacking pattern time after time is going to have as much success as the team that varies it to keep the opponents off-balance. That is, unless the opposing defensemen are awfully stupid.

The most common forward line formation is the "W," which utilizes the wings and the center forward primarily as the shooters and the insides as the feeders. That's a good basic set-up. But don't overdo it. Try inverting it once, with the insides in the vanguard, and the others doing the feeding. It'll do your heart good to see the worried look on the face of the defending center half when he can't decide whether to advance to cover the center forward or drop back on one of the insides.

This inverted "W" also has the added advantage of bringing the opposing wing halfbacks so far in the rear that they won't be of much use offensively.

Another variation is to pull one of the insides back a little farther than normal and to move the other inside up even with the center forward. Let him "float" in the middle of the field, where he can act as sort of a "field general" (Diag. 1).

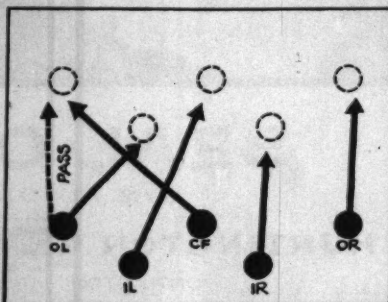
In some cases, the center forward may even drop back to this position sending the two insides up to "double-team" the center half.

On a team where the center forward and the insides are especially good at interpassing toward the goal, a formation similar to the old football "flying wedge" can be used (Diag. 2).

Fullbacks usually feel a trifle uncomfortable seeing their wing halfbacks working behind them, and consequently give the outside forwards a lot more room to work. Then, when the middle contingent gets bogged down, they can pass out to the wings who have plenty of time to set up a long lead pass.

There are other formations, but a judicious use of these should keep an opposing team busy.

3. Do you keep your attacking front wide and deep?



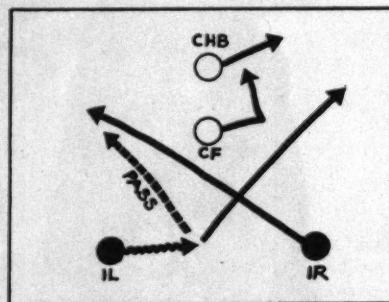
Diag. 3, a common switch.

This idea is certainly more than implied in the formations described above, but it can't be repeated too often. A flat forward line makes interplay almost impossible, with interceptions a practical certainty nine times out of ten. "Bunching" makes the defensemen's task even easier.

A good forward line should always be doing one of two things, when not open for an actual shot: either passing or getting himself into a position to receive a pass.

4. Do you teach boys to interchange positions?

Sometimes, after months or even years of teaching youngsters to play their positions, i.e., restricting them to a certain area of the playing field, a coach will feel a certain reluctance to teach them to get out of their ruts again. And ruts they are, if they can't be altered to meet a certain situation as it develops during the game.



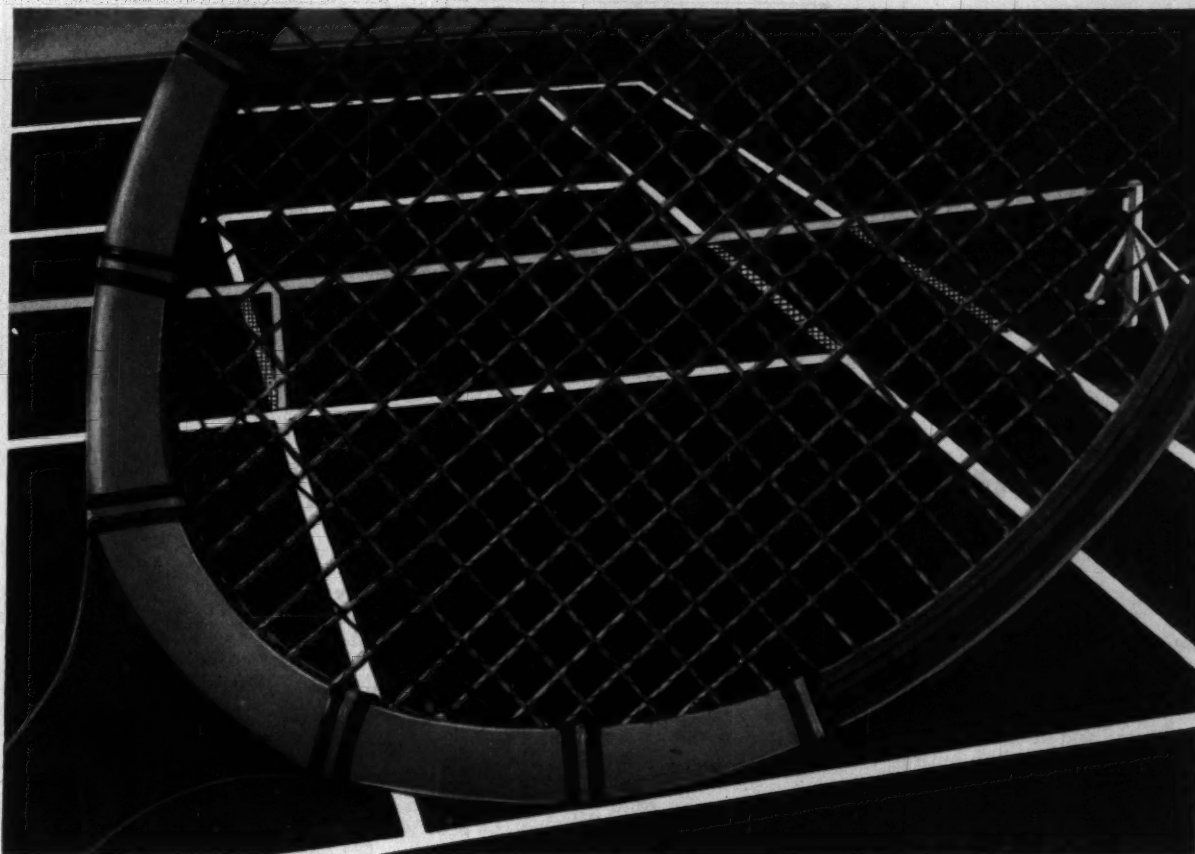
Diag. 4, an insides' switch.

The important thing to remember is that not just ONE man is wandering off the beaten track, but that two or three men are SWITCHING positions, with the coverage of the field remaining relatively the same. No matter what your attacking pattern is, occasions always arise when switching of positions can give your team a definite advantage.

One of the most common switches occurs when the outside forward has the ball and frankly doesn't know what to do with it. The center forward may be missing a good bet if he doesn't cut forward up the wing to take a pass from him. The inside forward then slips into the center forward slot, and the outside assumes the inside's role (Diag. 3).

Another frequently used play has the insides changing positions. The center forward draws his defending center half to the right, for example. The inside right makes a mad dash for the spot left vacant, and the inside left, while dribbling to the right with the ball, shoots him a lead pass (Diag. 4).

(Concluded on page 72)



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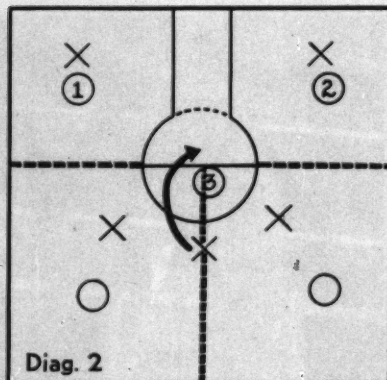
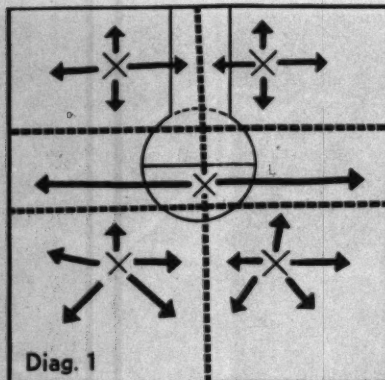
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By **ED PENN**
Coach, Long Beach, Calif.



VERSATILE ZONE DEFENSE

BASKETBALL teams with just one defensive or offensive pattern are as outmoded today as the horse and buggy. The modern team must have versatility. It must be equipped with a varied pattern of offense and defense—just as much so as the football team with its shifting lines and multiple offensives.

Though many coaches, particularly of college teams, are apathetic toward the zone, I believe it should be included in every defensive repertoire—if not as the basic defense then certainly as an auxiliary weapon. When mixed with the man-to-man, it's a baffling thing to combat—especially on the high school level, where few teams have the poise and experience to adjust to it.

Diagram 1 outlines the 2-1-2, perhaps the most popular of all zone defenses. It's particularly strong under the basket and very effective against an outstanding pivot man.

Diagram 2 illustrates the versatility of the zone in combining rear-line man-to-man characteristics with front-line zone principles. The first man through may be picked up by

the rear zone defender on that side, the second man through can be picked up by the other rear zone defender, while the third man through may be picked up by the center.

At the same time, the two front defenders can zone off against the two remaining men.

It's often good strategy to employ a four-man zone with the fifth man playing man-to-man. This is a pretty effective way of handling a team with one outstanding player.

Diagram 3 delineates the 3-2 zone. Other popular forms of zone include the 1-3-1 and the 2-3.

Another form of zone is the zone press outlined in Diagram 4. This puts the two forwards downcourt in position to steal the ball or bottle up the offense before it can get a chance to roll.

As you can see, the pass is allowed to come in. As soon as 2 receives it, the defense closes in on him. X-2 and X-1 can frequently either steal the ball or at least tie up the man.

We try to have X-3, the fastest man on the squad, chop off any attempted pass to 3. The back men (X-4 and X-5) must also be able to anticipate a chance for interception, with X-5 being careful not to overcommit himself.

Much depends upon the players' anticipation, but constant drill will pay off. This sort of defense encourages the offensive team to make mistakes, keeps the pressure on them, and works wonders against a team used to bringing up the ball slowly.

After a team has had a few passes intercepted, the player making the mistake will have a tendency to hesitate—and the ensuing tension will conduce more mistakes.

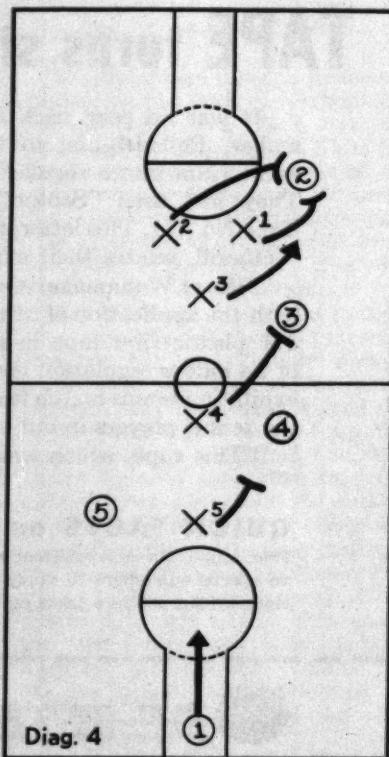
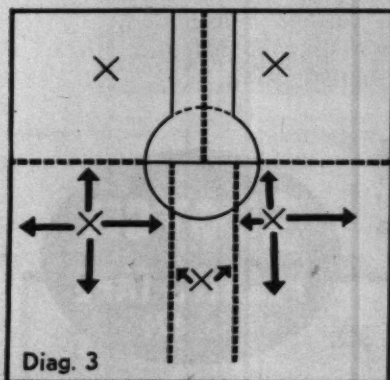
The zone press is particularly valuable in the closing minutes of

play when possession is vital. While risky, it offers the best chances for interception or tie-ups.

A lot of shrewd coaches will also use it during the course of a game, springing it against a set offense. It works wonders in completely disorganizing the deliberate pattern.

Its disadvantages are: (1) requires speedy personnel, (2) places a lot of extra strain on the players, (3) any small error may prove fatal.

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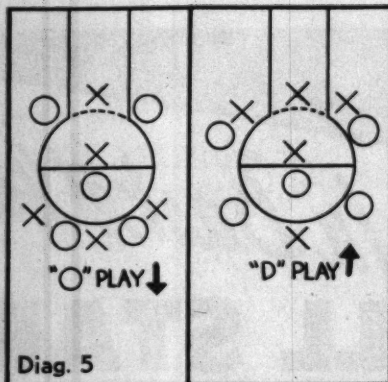
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Diag. 5

system outlined in **Diag. 5**. If the center thinks he can get the tap, he shouts "O"—which puts three men in front of him and one guard back. As can be seen, this leaves one side open. But few opponents catch on to this until the damage is done.

The converse of this is the "D" play, which is employed when we think we can't get the jump. This leaves us in good defensive position, but with still a chance for the tap.

One of the nice things about the 2-1-2 zone is that it permits a team to generate a quick attack. In our zone, we keep the big guards under the basket in excellent rebounding position. Our center man is the best ball-handler, and since he's in fine position to break down the middle, we can usually get a good fast break going.

Diag. 6 shows how this can be done when the right guard takes the rebound. He immediately hits the right forward with a spot pass near the sideline. As soon as the right forward receives the ball, the left forward breaks at top speed for the basket.

The center brings up the middle, breaking hard and fast. Meanwhile, he can be quarterbacking the play, calling "Pass to left forward!" or "Pass to me!"

While there are any number of possibilities on the fast break, we observe one hard-and-fast rule: We never cross the forwards or the center. This crossing takes too much time. Going straight down the court is simpler and faster.

However, we don't just run for the mere sake of running. Getting there *with the ball* is the important thing. If the three front men can't outnumber the defense, the ball is passed back and then worked in from a set formation.

In employing a zone defense, coaches should remember the following:

1. Shift with the ball, keeping the center tight—thus forcing the offense into long shooting.

2. Always keep the hands up to harass the opponents and deflect stray passes.

3. Talk it up, help each other out.

4. Don't stay in a straight zone when trailing in the closing minutes. Switch to a press or a man-to-man.

The advantages of the zone may be enumerated as follows:

1. It's "murder" to a set offense based on screening and cutting.

2. Affords excellent backboard coverage.

3. Strong springboard for a fast break.

4. Simple to teach.

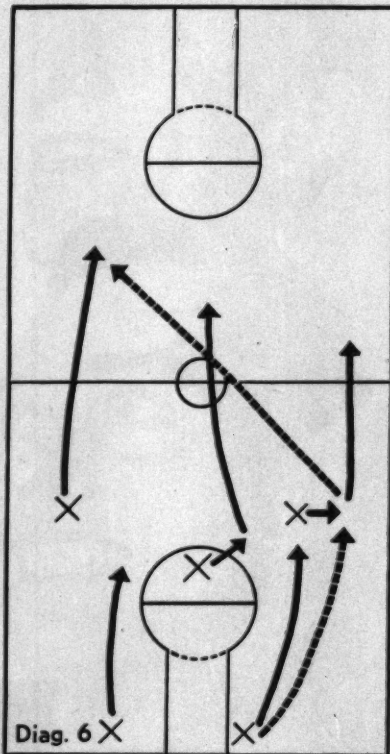
5. Strong against poor shooting teams.

6. Good for big, tall, slow men—who may be placed in rear line, thus relieving them of the necessity of covering opponents all over the court.

7. Potent on small, narrow courts.

8. Good basic defense for fast, small-sized teams.

9. A good defense to fall back on when a key player is in danger of fouling out. When positioned in the rear line, where the danger of fouling is reduced, he can be kept in the game.



Diag. 6

The disadvantages of the zone may be listed as follows:

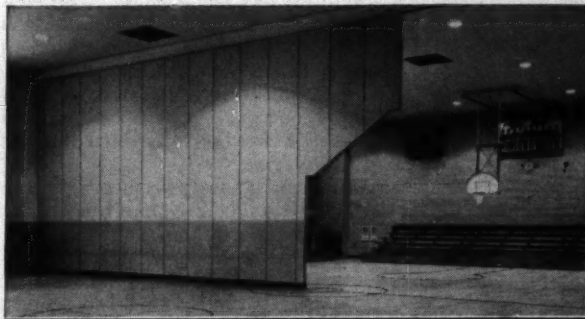
1. Weak against good shooting teams.

2. Opponents can move ball faster than defense can shift, enabling them

(Concluded on page 77)

The GYMNASIUM with four walls ... but many sides

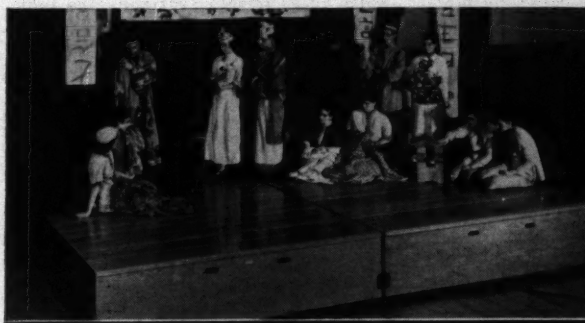
(in Hammond Technical Vocational High School, Hammond, Indiana)



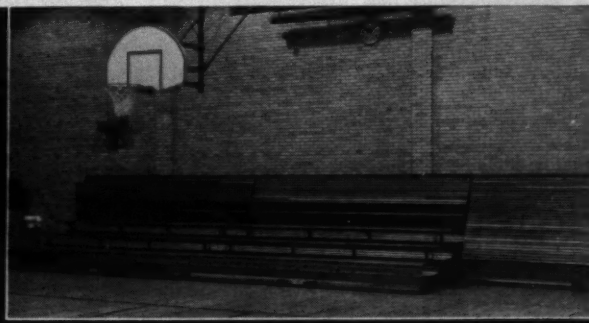
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A Brief for Formal Calisthenics

By OTTO E. RYSER

Gymnastics Coach, Indiana University

AT a recent meeting of physical educators, I heard a prominent leader in the field speak on "Physical Education Horizons." The talk was very well-presented and very worthwhile, but one remark stuck in my craw.

It was not a new or startling bit of information. I had heard it and read about it many times and knew from experience that it was true. But somehow it just wouldn't go down this time.

The statement, which later led to an interesting debate which, in turn, resulted in the writing of this article, went somewhat as follows: "I am glad to report that one of the trends in physical education today is the passing away of the old, formal physical education characterized by the 1-2-3-4 type of activity and program."

As I mentioned before, there's no doubt about the truth of this statement. What I'm concerned with is *why* it is so and why so many people are *glad* to report this demise. At the risk of being labeled an old "dodo" (or worse), I wish to present the following brief.

First, in order to clarify our thinking, it should be understood that it is not an activity that is formal or informal; it is the **METHOD** used in presenting the activity that makes it one or the other. Of course some types of activities lend themselves more to formal presentation than do others and vice-versa, but many excellent teachers use formal methods of instruction in teaching tennis, volleyball, swimming, and other skills to large classes. In terms of economy of time, it's perhaps the least wasteful method that can be used.

On the other hand, a well-trained teacher can take a traditionally formal activity, such as calisthenics, and, through his or her personal

enthusiasm and skill, present it in at least a semi-informal manner that will make it a funful experience for the participants.

Even though this is so, it seems that there is a place—yea, a need—for some formalized instruction in any well-rounded physical education program. There must be a variety of activities and a variety of methods to attain the objectives of present-day physical education. The completely formal, teacher-dominated, strictly imposed discipline type of program is not being advocated here. That program should not, must not (and probably will not) reappear.

But in this democracy of ours there's a need for followers as well as leaders. If there are no followers, there can be no leaders. We must follow rules—orders—commands, if you please. This is true in games and sports—and in life. Why should the leaders in our field feel so antagonistic to this factor in the teaching of calisthenics? If the thought of obeying commands is so distasteful, why not think of the calisthenic movements as being responses to signals instead?

Few things are either black or white. For the most part, they're a shade of gray. If one looks hard enough and long enough some good and some bad can be found in almost everything.

This is certainly true of calisthenics, an activity that has served both long and well in our physical education programs. Instead of discarding the old model entirely, why not fix it up here and there, replace some worn or outmoded parts, and continue to make good use of it?

True, we have a new philosophy of physical education and, as the old saying goes, "a new broom sweeps clean." But why sweep out the good with the bad? Just because something is old doesn't mean that it's worthless. As Dr. McCloy expressed it some years ago, "... the time has come when we may be expected to retain more than one major objective in our intellects and keep hold of the good of the past while we add from the worthwhile contributions of today."¹

Why must we be either a Leftist or a Rightist? Why can't we walk in the middle of the road?

In one of a series of articles concerned with today's public schools, Howard Whitman scores the general laxness of discipline found in so many schools today. He says, "Discipline has become a major problem in our schools, as indeed it has in our communities and often in our homes. Our culture is already tinted with hoodlumism; citizens are looking to the public schools to counteract it, not to compliment it."²

Frequently the accusing finger is pointed at progressive education, with its informal teaching and seeming lack of discipline. The blame cannot be laid entirely at its door, and no one would be so rash as to suggest that five or ten minutes of calisthenics in the old-fashioned way would cure the disciplinary ills of the American schools.

However, it seems that progressive education may be started too early in the child's life; that perhaps we're trying to put long pants on the boys before they're ready for them; that calisthenics taught correctly will help the youngsters learn that they must respect the commands of those over them.

The idea that children must not be repressed or frustrated, that they must be given "freedom to express themselves," has been drilled into us by some psychologists for years. A few years ago the thought was advanced by psychiatrist John Geisel that children need to be told what to do, that they feel more secure when they do not have to make decisions. According to Geisel, children are psychologically harmed by an atmosphere of license.

A well-conducted calisthenic drill is conducive to this feeling of security. There is an esprit de corps developed through the feeling of everybody working together and a thrill in doing the same thing in the same way at the same time. The whole class is a unit. Each pupil

¹McCloy, C. H., "How About Some Muscle?", *Journal of Health and Physical Education*, Volume 3, May 1936.

²Whitman, Harold, "The New Way in School Discipline," *Collier's*, August 6, 1954, p. 59.

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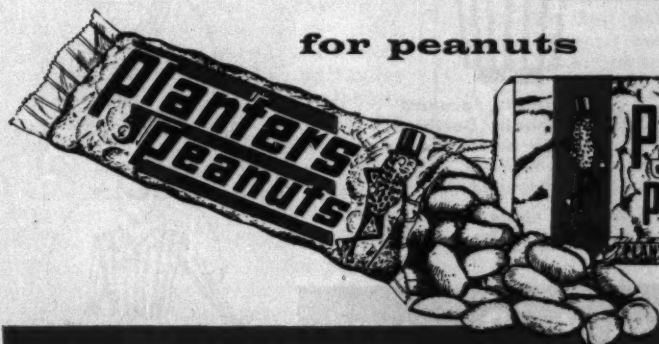


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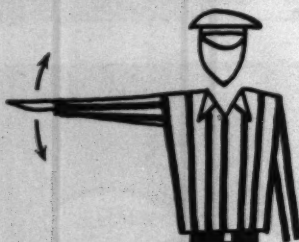
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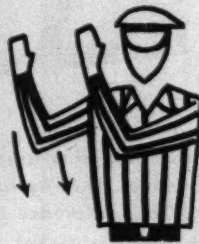
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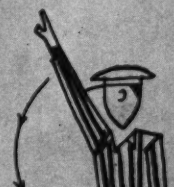
SAFETY



TIME OUT



FIRST DOWN



BALL READY FOR PLAY



CLOCK STARTS

belongs to the group. There is art to the integrated movements.

This same class that's developing this feeling of oneness can be used to stimulate and train leadership. Pupils can be selected to lead the class. On occasion, individuals can invent or "create" their own exercise. The whole class can work together to develop a drill to be used for a demonstration. The creative ability of pupils need not be stifled, but it should be used wisely.

It has been said, and very often it is true, that children dislike to take part in a calisthenic lesson. The reason for this, however, is the fault of the way the lessons have been conducted. Physical education teachers have been known to threaten their students with the prospect of calisthenics if they didn't behave. In other words, the activity takes on the characteristics of a spanking, and is thought of in that way.

In other instances, the instructor acts like an old drill sergeant in snarling and growling his commands. Other common practices that have given calisthenics a bad reputation are (1) repetitions of the same few exercises for weeks and months and years, (2) exercising for too long a period, (3) poorly selected exercises, (4) rhythm either too fast or too slow, (5) lack of enthusiasm on the part of the leader, (6) lack of sufficient variety in the program, and (7) lack of insistence on good work.

If an esprit de corps is to be developed, the teacher must insist on good form. It is only then that the pupils can develop pride in their work.

Calisthenics can be made enjoyable. The instructor can insist on good performance—everyone reaching the end positions of each movement—without being harsh. The intermingling of a few simple stunts, partner exercises, and even combatives with the regular drill and in the same drill formation can introduce fun, excitement, variety, and challenge to the lesson.

Occasional counting in rhythm by the performers adds a gay note, while a judicious selection of exercises suitable for the particular class can in itself offer challenges to the participants. It can be made competitive by having the instructor select the best performer or divide the class into two teams and pick the best group.

The tempo of exercising can be gradually increased and the individuals able to meet the increased rate and still maintain good form can be noted.

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(Continued from page 33)

formers can be taken and displayed on a bulletin board, and the teacher's personal enthusiasm can be projected to the pupils.

Yes, calisthenics can be and should be enjoyed. I've seen boys and men engage in a good, stiff workout with smiles on their faces and ask for more at the end.

Some men claim that calisthenics are not a natural activity. Well, neither is the learning of the multiplication tables or the study of grammar. And yet some people like to do calisthenics. It's not unheard of for boys in lower elementary grades out on the playground for a recess period to fall in behind a class of older boys doing a calisthenic drill as part of their physical education class.

I'm convinced that a good teacher who believes in the values of an activity can make almost everyone like that activity.

Consider now the carry-over value of teaching a good calisthenic drill to school children. On every hand we hear cries to teach activities that can be carried over into later life. Activities such as tennis, handball, badminton, bowling, etc., rank high on this list. ♦

But how can you teach these things without courts and bowling alleys? And if you had the facilities available, how could you teach them to classes of 60 to 100 that you see twice a week for one or two years? And if somehow you did succeed in teaching these activities, where would your pupils participate in these activities?

In a talk given before a college physical education group about five years ago, McCloy stated that a survey on recreational facilities revealed that there were enough tennis courts, etc., to take care of 5% of the population. What will the other 95% do?

Isn't it conceivable that a calisthenic drill which can be done individually and in the privacy and convenience of one's own bedroom with no expense for equipment of any kind would be of value from this standpoint?

If along with the drill, the students are given pertinent information regarding the value of such activity as a means of maintaining (not gaining) good physical condition, it seems reasonable to expect that many would form the habit in later years of a short, brisk workout immediately after rising.

This daily exercising will not develop rippling, bulging muscles, cause you to be an outstanding athlete, cut two inches from your waist line, or keep your hair from

falling out, but it might prevent you from killing yourself by going all out with tennis, boating, dancing, etc., on a two weeks' vacation after 50 weeks of doing nothing.

One more approach to the problem that should not be overlooked is the fact that in many situations the use of calisthenics is the only practical way to give the pupils their needed organic stimulation. When physical education facilities are inadequate, as is too often the case, other types of activity become impossible due to lack of space. Sometimes even outdoor space is deficient; and in instances of inclement

weather, the only thing that can be done is some calisthenics right in the classroom.

Surely that is better than nothing. Even if a gymnasium or sufficient outdoor space is available, some classes are so large and the time allocated to physical education so short that it's necessary to use formal methods of instruction and mass calisthenics in order to get anything done. It's impractical to divide the class into groups or squads because of lack of space, lack of squad leaders, and lack of time.

Admittedly, these conditions should not exist. But they do. Yes,

FAIR P

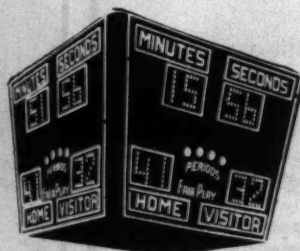
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For years Fair Play has been Out in Front with the finest features in scoring equipment!

Type FF-1S, known as the "Tick-Away", comes ready to hang and is ready to operate. You can rely on it for accuracy, speed, dependability and versatility. The clock flashes every second of play and is automatic in every respect. Clock may be reset for short periods. You'll always find Fair Play scoreboards within your budget.

Type FD-60 is the Fair Play scoreboard that combines clock-type timekeeping and easy-to-read Figurgram scoring. Automatic 10-minute stop clock quickly set for shorter periods, automatic horn and no coasting of second hand. All units are controlled by push buttons. Toggle switches are used for manual controls and one or two persons may operate it.

Type FF-4S answers every requirement for fast, accurate scoring as well as being equipped with 4 sides for easy reading from any point. All the block numerals are most legible from front or very sharp angles. There are no confusing spots, "glass eyes," or unlighted bulbs . . . truly a scoreboard that's really the Choice of Champions!

FAIR PLAY MFG.
73 Thayer St., Des Moines,

the situations should be changed, but how? As long as teachers are faced with these problems, there's a need for the old 1-2-3-4 activity. And even in Utopia, where we all have classes of between 24 and 30 pupils, for 45 minutes each day in a nice big gymnasium filled with all the equipment we ask for on our requisitions, there is a place for it.

No individual, no community, no nation can depend on one aspect of life for the whole of living. The whole man should have a whole education which should include a whole program of physical education.

An Electric X-Country Coach

By JACK DOLPH, Deerfield (Mass.) Academy

SOME years ago it occurred to me that there must be some easier way to inform cross-country trainees of their variations of pace than by running along with them, lugging a watch. Frustrated with sitting on a fence, staring at the fleeting seconds, while the potential varsity, a half mile away, either plodded or overpaced themselves, I devised a gimmick.

This device, called the "Merry-go-

'round," has proven extremely valuable in teaching pace during the hurried period of preparation in the fall.

On the quarter-mile track, we set up four green flags and four red ones. The green flags are placed exactly on the 110-yard points, i.e., at the middle of each turn and the middle of each straightaway. The red flags are placed ten yards in front of the green ones, counterclockwise, and are known as the "out" flags.

An automobile horn, operated by a hot-shot dry battery, a conventional button, and a reasonably bright freshman, is sounded at regular and predetermined intervals. The runner simply tries to arrive at the green flag at the time he hears the horn—picking up or reducing his pace depending on how far he misses it.

If he has slowed to a point where he hasn't reached the "out" flag—ten yards short—he's required to walk off the track, regain his wind, and then climb back on the merry-go-round to complete the assigned distance.

The system has many advantages, I find. In our league, a sound "criterion pace" is a 5:20 mile. Winning times in the 2.5 mile races may be faster or slower, depending on the course, but the 5:20 pace, once firmly fixed in the runner's mind, has proved a good basis for pace judgment. This pace requires the 110-yard intervals to be run in 20 seconds, four flags in 80.

Because of the protective "out" flag, we're able to assign a considerable distance "at pace" from the first few days of practice. One flag, at 20 seconds, is within reach of the most clumsy newcomer, and the fastest aspirant will find himself "flagged out" at his first hundred yards. Thus, no damage.

If the assignment is, say, 16 flags—a mile—it becomes unnecessary to select and run separately the candidates to go the whole 16 without stopping. The poorest of them, with patience, can go the whole 16—albeit only one or two flags at a time.

By starting four or five men at each flag, it's possible to work as many as 20 at once—an advantage where the turnout is from 45 to 60, as at Deerfield Academy. This year we have extended the merry-go-round to the practice course, using numbered stakes, 110 yards apart, for two miles—which lie pretty well within hearing distance, happily, of the big horn.

And come track season, we're going to use the device to "lay out" planned pace for our middle-distance runners.

The merry-go-round has solved a lot of problems for us during the past few years, and we invite all you track coaches to try it. Anything that helps American distance running, on any level of competition, is fine with us.

LAY OUT in FRONT more than 20 years

Type FB-50 is for making a football game a real spectacle! By giving the game a touch of showmanship with its many unique features, this Fair Play Scoreboard is an exclusive with Fair Play. It may be controlled from any desired point, is 18' long by 7½" high with the unusualness of being versatile . . . can be converted, with little effort. Truly a fine, outstanding scoreboard, for any outdoor athletic event.

Type FF-55 is designed (1) as a football scoreboard for schools unable to invest in the larger FB-50 and (2) as a basketball scoreboard for large gyms and fieldhouses. Two of them are often synchronized for basketball. The clock is quickly set and can be purchased alone. The name plates are changeable, and like all Fair Play scoreboards it is equipped with Figurgram numerals.

Write to nearest sales and service office today for free booklet on "What's the Score."

FAIR PLAY SCOREBOARDS

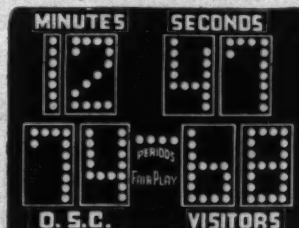
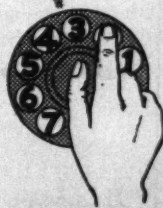
- 73 Thayer Rd., Des Moines 15, Iowa
- 3725 Euclid Avenue, Cleveland, Ohio
- 1863 Wellington, Memphis, Tennessee
- 3512 N.W. Twentieth, Oklahoma City, Okla.
- 6512 Selma Avenue, Hollywood 28, Calif.
- 1929—6th Ave., Portland, Oregon
- 4 East 39th Street, New York 16, New York

FOOTBALL

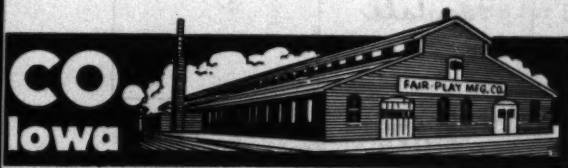


FB-50

Yes, it's better plays with FAIR PLAY scoreboards with their controls so easy and simple to handle by fast working telephone dials . . . service in a matter of seconds, it's FAIR PLAY . . . truly the Choice of Champions!



FF-55



SIMPLIFIED X-COUNTRY TIMING

By **NORMAN C. LUMIAN**

Coach, Morningside H. S., Inglewood, Calif.

THOUGH timing is an integral part of racing, we still find many cross-country meets being conducted with little regard to it. Quite a few of these meets content themselves with recording only the winner's time.

This is a mistake. Each and every runner's time is important. "Times" provide an excellent index to a boy's rate of improvement and to his state of readiness for future races. Yet they're often ignored in the mad melee of the finish.

The coach of the average high school or college will probably reply, "I know all that, but how can we record all the times when we haven't the money with which to engage competent officials? And you can't expect the coach to do it, either. It's tough timing the 'tail-enders' when you've got to attend to the physical needs of the boys who've already finished."

Yes, a cross-country coach would have to be an octopus to accomplish everything required of him at the end of a race . . . and it's true that much difficulty is encountered in engaging competent officials for these meets . . . and that even competent officials find it almost impossible to time finishes in which the runners swarm over the line in "blocks."

Nevertheless, there's an answer to the timing problem. The system I advocate has been used successfully at Mt. San Antonio Jr. College, Culver City H. S., and Torrance H. S., all in California, and I'm told that it's also being employed by the Long Distance Running Committee of the Southern Pacific AAU.

We've used it with much success at Morningside H. S., and I believe it can prove a boon to all cross-country coaches and meet directors.

A time sheet is prepared consist-

ing of widely spaced columns of numbers running from .00 to .59 (repeated many times). The sheet resembles the first column in the accompanying illustration.

These numbers, as you may surmise, represent the seconds in the minutes. No minutes are recorded on the original sheet—just the columns of seconds.

The recording of the minute in which the man finishes is written down before the .00 numbers, as indicated in the illustration.

This is the only writing done on this sheet during the actual running of the race, and it has to be done

only once in order to record the first minute in question. All the other minutes will follow in order, of course, and can be filled in after the race.

As each man finishes, a mark is made next to the time announced for him by the chief timer. You can see these marks in the first column of the chart alongside the 10.02, 10.05, 10.06, 10.12, etc., timings.

Thus, by comparing the judge's order of finish with the timer's list, it's very easy to find each runner's time. For example, if the judge's list shows that Brown finished fifth, you simply look for the fifth mark on the time sheet to learn how long it took him to run the course.

This same sheet can be used as a score sheet by recording each finisher's name, school, and place in the appropriate spaces next to his time after the race has been completed. The illustration represents the completed sheet.

The recording of the places after the race can be facilitated by handing "place cards" or "place sticks" to the runners as they finish. This is well-described by Don Canham in his book, *Cross-Country Techniques Illustrated*.

(Concluded on page 77)

TIME	RUNNER	SCHOOL	PLACE
10.00			
.01			
.02 —	Jones	Quincy	1
.03			
.04			
.05 —	Warren	Fairdale	2
.06 —	Farbman	Parker	3
.07			
.08			
.09 —	Risen	Parker	4
.10			
.11			
.12 —	Vellerman	Fairdale	5
--			
--			
--			
11.00			
.01 —	Graham	Quincy	6
.02 —	Stancysk	Quincy	7
.03			
.04			
.05			
.06 —	Fortmann	Fairdale	8
.07			

Meet: Quincy-Fairdale-Parker Date: 11/3/54

Score: Quincy - 20
Fairdale - 23
Parker - 33

**We Don't
Want to
Coach the
Coach**




But here's what

Cyclotherapy and the

Motorized Deep Massage can do to get the boys back in the game!


Cyclotherapy designed for athletic coach in easy to use hand units . . . Triple Table and Treatment Table incorporates a new engineering and therapeutic principle with the use of a unique patented motor . . . the only one of its kind. This cycloid motor transmits a remarkably deep pulsating massage that is gentle yet penetrating . . . without electricity entering the body . . . Without the disturbing action common to vibrators.

Cyclotherapy is unique for increasing circulation while inducing relaxation.

 **Cyclotherapy** will return players back to action with a swift relief from pain.


Will serve as an effective pre-game warm up . . . post-game relaxer.

Dr. Waite in his close experience with the Pittsburgh Panthers reports that . . . Cyclotherapy has a salutary effect on the reflex pain of muscle strain, sprain and bruises . . . easing the pain . . . accelerating healing for swift return of normal function.

 **Cyclotherapy** equipment is easy to use and can be self administered for effective treatment.

Now when you call time out for champs . . . call time in for Cyclotherapy.

Send for illustrated handbook and name of local dealer.

 **Cyclotherapy Inc.** Dept. SC 10.

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UNDER LICENSE FOR NIAGARA
THERAPY MFG. CO.

NEW EQUIPMENT

For full details on any of these products, write to: Scholastic Coach, New Equipment Department, 33 West 42 Street, New York 36, N. Y.



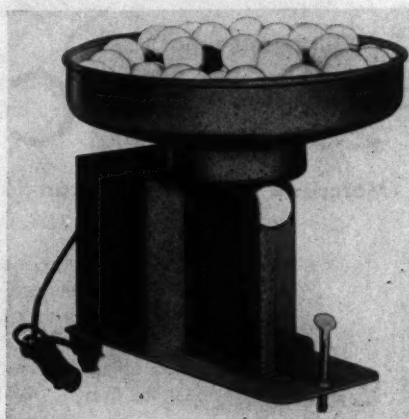
• **BASKETBALL SHOE.** With a new streamlined appearance — in both black and white — the outstanding Wilson Sporting Goods Co. Comet basketball shoe will feature a shockproof arch cushion for the coming season along with printed size numbers located under the word "Wilson" on the outsole.



• **PRACTICE RING.** Denmark Products "Re-Bound-R" is a solid cast steel ring that fits inside goal with one clamp fastener. Can be taken out of ring in few seconds; comes in two sizes, painted orange.



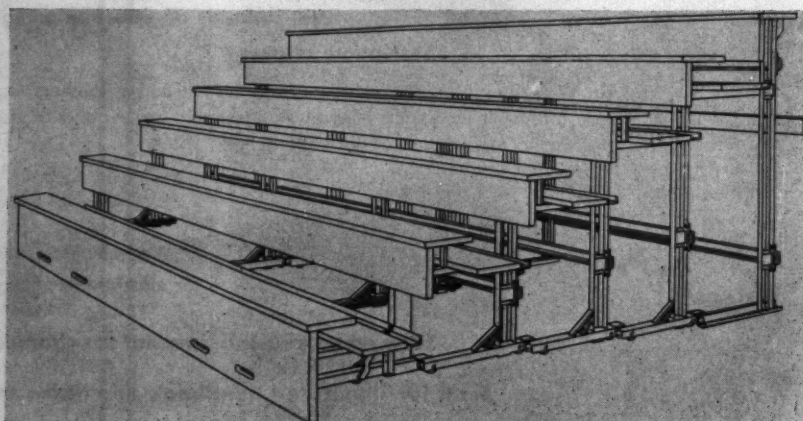
• **MAGNETIC DIAGRAM BOARD.** A handy method of graphing plays; "Graph-A-Play" magnetic devices (32" x 40") are available for basketball and football. Offensive and defensive teams are in red and black, with sea-green background outlined in white. Very light; heavy canvas zipper cover available for use in traveling.



• **BATTING ROBOT.** This automatically electrically operated device pitches 500 balls per hour. No nets, cages, or other additional set-up necessary—balls are absolutely harmless to structures or players! (Dedoes Industries)



• **DYNA-FLITE SOFTBALL.** The fact that the new MacGregor ball is made to minimum weight specifications—6 oz.—makes it easier to handle and to get better "stuff" on it. It has a core of prime java kapok, a new horsehide cover, and either day or night finishes.



• **TELESCOPIC GYM SEATS.** Medart seats are now built with either 22" or 24" row depths, with 5 1/2" clearance between footboard and seat ahead. Each seat row is supported on 4 sets of dual angle vertical uprights, tied together with channel bracing. Dual-Align rubber-cushioned roller housings, on which seats glide open and closed, are keyed together and interlocked for straight-line trackage. Floating-Motion opening and closing members, below seats, rest on multiple supports and are interlocked to assure true alignment and prevent binding.

Selected MOSBY Texts

BASIC SKILLS IN SPORTS

The material in this book is presented with the idea of aiding those beginners who have little, or no knowledge of a sport, or sports, as well as an aid in improving performances of those who are beyond the beginner level.

Many entering college freshmen come from smaller schools, where football and basketball predominate, and few if any individual sports skills activities are taught. These forgotten boys and girls are woefully in need of intelligent basic instruction. To this end, the teaching and learning technique procedures have been presented in a clear, distinct and condensed logical manner for the student and serve as a guide and manual for the instructor.

By DAVID A. ARMBRUSTER, Sr., M.A., Associate Professor of Physical Education and Head Swimming Coach, University of Iowa, Iowa City, Iowa. 328 pages, illustrated. \$3.50.

KINESIOLOGY

Two objectives inspired the preparation of this book: (1) to improve performance in work and sport, and (2) to make work easy and comfortable. It provides excellent source material for the study of body mechanics and methods of teaching physical education and athletic activities. It stresses the normal man in motion, only incidentally discussing the abnormal or pathological conditions affecting motion. However, the elements of kinesiology necessary for students of the physical, occupational, and corrective therapies, orthopedic surgery and physical medicine are presented. Much of it will also be useful to those in the fields of industry and the military who are endeavoring to fit the man to the task and the task to the man.

By LAURENCE E. MOREHOUSE, Ph.D., Associate Professor of Physical Education, The University of Southern California; Chief Performance Physiology Section, United States Air Force School of Aviation Medicine; and JOHN M. COOPER, Ed.D., Associate Professor of Physical Education, The University of California. 435 pages, 96 illustrations. Price, \$4.75. Published 1950.

PHYSICAL EXERCISE PROGRAMS

This book is designed to be used as a textbook in teacher education classes and leaders clubs dealing with programs in physical exercise and as a source book by practicing teachers engaged in directing classes in this type of work. It should be particularly helpful to those searching for improved methods of teaching and management, new programs, new variations of old programs, and new exercises.

By SEWARD CHARLE STALEY, Director, School of Physical Education, University of Illinois. 292 pages, illustrated. Published 1953. \$5.00.

FOUNDATIONS OF PHYSICAL EDUCATION

This book is directed particularly at major students and is geared specifically to orienting them in the nature and scope of physical education. It discusses such things as the interpretation of the true meaning of physical education; the many potentialities of the profession for service to mankind; its objectives; the diversified types of work and settings where it takes place; its need in present-day living; its biological, psychological, and sociological bases; and the qualifications, duties, requirements and professional preparation needed by its leaders. It impresses upon the student his or her part in raising the profession to lofty heights.

By CHARLES A. BUCHER, A.B., M.A., Ed., D., Associate Professor in Education, New York University, School of Education, New York, N. Y. 417 pages, 86 illustrations. \$5.50. Published 1932.

KINESIOLOGY MANUAL

The student of physical education should be interested in understanding the activities in which he takes part and which he expects to teach others. Demonstrating this principle, this laboratory manual is designed to help the student in becoming alert to the problems confronting him and his profession—to give him more facility in analyzing physical movements and greater skill in discovering weakness of body with the consequent deterioration and lack of symmetry they present. Physical education teachers will find it useful both in prevention and correction.

By LEON G. KRANZ, M.S., Professor of Physical Education and Chairman of the Department, Northwestern University, Chicago. Second Edition. 220 pages, illustrated. \$3.25. Published 1951.

SUCCESSFUL WRESTLING—ITS BASES AND PROBLEMS

This book on American amateur wrestling goes beyond what has been written before. In addition to covering the subject of amateur wrestling as thoroughly as possible it offers the following special features:

Pictorial analysis (drawings) of wrestling maneuvers. Every important step in each maneuver is clearly shown. The defensive and offensive wrestlers are clearly delineated. The authors have made a systematic attempt to clarify the role of wrestling in modern education. The role that wrestling can play in the optimal personality development of young men is explored and discussed.

By ARNOLD W. UMBACH, Head Professor of Men's Physical Education, Wrestling Coach, Alabama Polytechnic Institute, and WARREN R. JOHNSON, Ed.D., Professor of Health and Physical Education, University of Maryland. 236 pages, 123 illustrations. \$4.50. Published 1953.

THE C. V. MOSBY COMPANY, 3207 Washington Blvd., St. Louis 3, Mo.

Date _____

Gentlemen: Send me the book(s) checked with (x), allowing the usual teacher's discount of 10%. (It is understood that in the event the book(s) requested are adopted at our school that the charge against me for these will be cancelled.)

- | | | | |
|--|--------|--|--------|
| <input type="checkbox"/> Armbuster—Basic Skills in Sports..... | \$3.50 | <input type="checkbox"/> Bucher—Foundations of Physical Education..... | \$5.50 |
| <input type="checkbox"/> Kranz—Kinesiology Manual..... | 3.25 | <input type="checkbox"/> Morehouse-Cooper—Kinesiology..... | 4.75 |
| <input type="checkbox"/> Umbach-Johnson—Wrestling..... | 4.50 | <input type="checkbox"/> Staley—Physical Exercise Programs..... | 5.00 |

NAME _____

POSITION _____

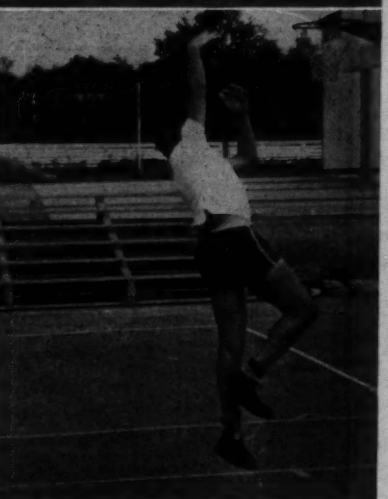
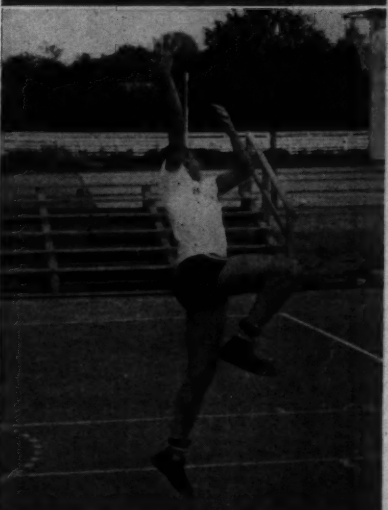
SCHOOL _____

CITY _____

ZONE _____

STATE _____

SC-10-54



Basketball Tournament Management

By IRV CHRISTENSON, Concordia College, Moorhead, Minn.

FEW people swarming into a gymnasium to view a high school basketball tournament realize the work involved in making such a production successful. For every hour of entertainment, weeks of preparation are essential.

During the past two years, we've conducted three tournaments a year at Concordia College, which have attracted a total annual attendance of approximately 22,000.

We've learned a great deal about tournaments during these years and feel that others can derive some benefit from our experience.

PRE-TOURNAMENT PLANNING

Several factors must be considered prior to the start of the games.

A. Meeting with tournament committees to determine what responsibilities are to be assumed by the tournament manager and what duties are to be delegated to the high school officials.

B. Pre-Tournament Arrangements:

1. Letters to all schools to be represented at tournament. (a) List ticket information and policy to be followed. (b) List information for squads, bands, cheerleaders, etc. Send parking stickers for official cars (special area assigned in parking lot).

2. Letters to coaches: (a) For information on squad, pictures, etc. (b) Listing dressing room assignments,

pairings, game times, etc.

3. Letters to Band Directors: (a) List dressing room assignments and seating arrangements both for games in which their teams play and for other games. (b) Ticket plan for bands. All band members are asked to buy tickets in advance at their school.

4. Letters to Officials: (a) Referees are contacted, room reservations for them are checked and dressing room assignments made, together with special parking stickers, etc. (b) Scorekeeper and timers are given specific duties also.

5. Medical Assistance: Doctors are given reserved seats and are in attendance at each session.

6. Letters to Police and Fire Department: (a) Arrangement for personnel from each department to be on hand for each session. (b) Suggestions as to special assignments are also sent in letter.

7. Letters to Chamber of Commerce: CC is given complete information on tournament, dates, ticket procedure, etc. We feel the CC can play an important role in our community's public relations program and thus should have all the facts well in advance of tournament time.

8. Arrangement for Tournament Programs: (a) Includes securing of pictures, line-ups, etc., plus selling of advertisements to defray cost of printing programs. (b) Schedule set up with printer early so that programs can be out by game time.

9. Selection of Tournament Personnel: (a) Ushers—our Lettermen's Club has been hired each year with the fee for ushering being paid to the Club rather than individuals. We use approximately 25 ushers per session. (b) Ticket Sellers and Takers are hired from our college staff and are paid for each session. (c) Squad Hosts are selected from our physical education group. Each person is assigned as a host to a squad. They meet the squad at the door, show them their dressing

RUNNING HOOK SHOT

A beautiful demonstration of hook shooting on the move. As player comes down on left foot, after driving across lane, he raises ball in both hands and leans toward basket. Ball is brought back and up with a straight right arm and shot from top-most point of extended arm. Note that player leaves floor, trains eye on basket from start to finish, keeps left arm up for balance, protects ball with body, and delivers shot with a controlled wrist action. You just can't stop a shot like this.



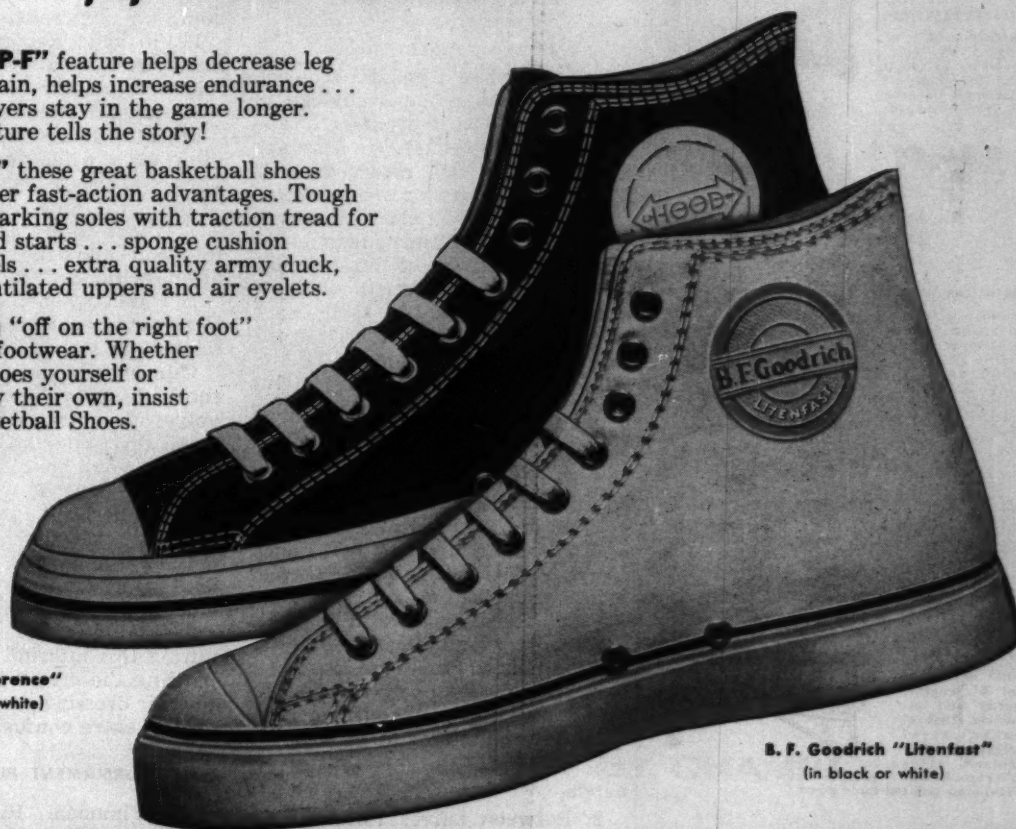
PAYS OFF!

**Special feature helps increase your players' endurance
... helps them play their best longer. Found only in ...
"P-F" Basketball Shoes**

The famous "P-F" feature helps decrease leg and muscle strain, helps increase endurance ... helps your players stay in the game longer. The X-ray picture tells the story!

Besides "P-F," these great basketball shoes offer many other fast-action advantages. Tough molded, non-marking soles with traction tread for quick stops and starts ... sponge cushion insoles and heels ... extra quality army duck, loose-lined, ventilated uppers and air eyelets.

Get your team "off on the right foot" with the right footwear. Whether you buy the shoes yourself or the players buy their own, insist on "P-F" Basketball Shoes.

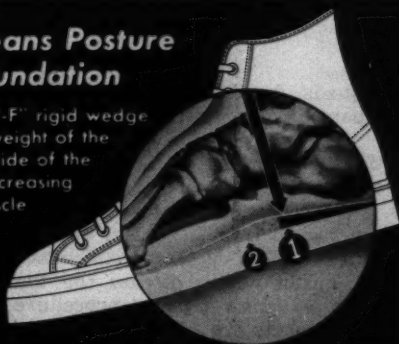


Hood "Conference"
(in black or white)

B. F. Goodrich "Litenfast"
(in black or white)

"P-F" means Posture Foundation

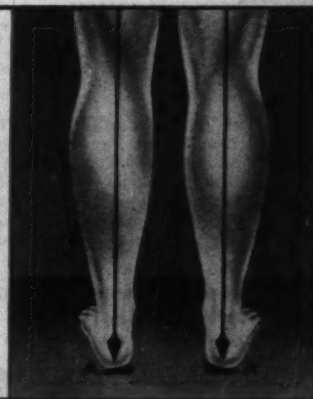
- 1 The important "P-F" rigid wedge helps keep the weight of the body on the outside of the normal foot—decreasing foot and leg muscle strain, increasing endurance
- 2 Sponge rubber cushion



X-RAY DIAGRAM ILLUSTRATES THE SCIENTIFIC PRINCIPLES OF "P-F"

BODY WEIGHT ON OUTSIDE

of normal foot with aid of "P-F" rigid wedge ("A" at right) helps reduce fatigue and increase comfort.



**Basketball Shoes are made only by
Hood Rubber Company and B. F. Goodrich, Watertown, Mass.**



In fact everyone concerned with school athletic programs should be informed about the products Stewart produces for playgrounds and gymnasiums. Here are a few:

BASEBALL BACKSTOPS

Sturdily built of Chain Link Wire, 20' wide, 12' high with 10' wings set at an angle on each side. 4' overhang at top.



TENNIS COURT FENCE

Backstop as shown, or complete enclosures. Made in medium weight and heavy weight construction.



CHAIN LINK WIRE FENCE

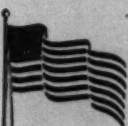
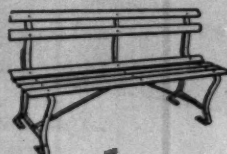
is made in several weights and heights, with or without arrangement for barbed wire at top. Style 3TH illustrated.



WIRE MESH PARTITIONS for locker rooms, tool-rooms, equipment storage, etc. Sectional. Fit any space. Easily and quickly erected.

No. 370 SETTEE

Built in 4', 5' and 6' lengths. Sturdy and attractive. Rust-resistant steel framework galvanized after fabrication. Wood slats painted moss green.



FLAGPOLES Made of full weight standard pipe, heavily galvanized after fabrication. Be sure to give desired height above ground line.

Then there are other products such as Iron Picket Fence, Skylight and Window Guards, Steel Folding Gates, Railings, Bicycle Racks, Stadium Seat Brackets, etc. Write for catalogs. Please mention products in which you are especially interested.

THE STEWART IRON WORKS CO., INC.

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Experts in Metal Fabrications Since 1886

Stewart IRON and WIRE FENCES

room, give them programs, check on needs of the group, and remain with them throughout the session. They arrange for storing equipment if the squad will play in the next session. (d) Band Hosts are furnished by our college band. They follow much the same procedure as our squad hosts. (e) General Hosts—members of the college staff are asked to serve as tournament hosts. They serve as general utility men and as hosts at our "Schoolmen's Lounge." We have a small room where school officials are served coffee, rolls, cookies, etc. (f) Parking Lot Attendants.

C. Ticket Arrangements:

1. Reserved seat and general admission tickets are ordered well in advance of first tournament (approximately 6 weeks). We have approximately 1,500 reserved seats (individual tickets for each session).

2. Allotment of tickets (reserved seats): (a) The Tournament Committee, made up of high school officials, determines method of allotment—generally 20% to each competing school and 20% for the general public on opening night of each tournament. Remaining nights are determined on basis of winning and losing teams, with the same 20% allotted to the general public. (b) General admission—since we can seat approximately 7,000, we've not had to place limitations on general admission tickets. (c) Passes are allotted to each squad. Regular school organization passes are accepted for school officials. Bands and cheerleaders must have general admission tickets. Passes are also given to working personnel, with a different pass for each tournament.

D. Entertainment:

1. Before game by organ and bands.
2. Between halves furnished by competing schools who make arrangements in advance.

GAME TIME DUTIES

A. Reception of squads, bands, school officials—responsibility of hosts and ushers.

B. Checking of tickets—all advance sale tickets are checked in by school officials at tournament manager's office before 5 o'clock on day of game.

C. Ticket Sale: (a) Ticket window opens at 5:00 (General admission). (b) Reserved seat tickets are sold at ticket window at 4:00. (c) Doors open at 6:00.

D. Officials—check with them and see that game ball, etc., are set.

E. Radio and Press: (a) Radio men check on installments in ad-

vance and are given table assignments. (b) A special press table is set up for all members of the press.

F. Public Address—a sheet of announcements is prepared each afternoon to guide the public address announcer.

G. Band Directors are given a sheet of directions each night. One band is requested to play the national anthem at start of each session. Suggestions are also made as to when we'd like them to play and procedure we'd like to have them follow after game.

H. Coaches—check on needs and plans for next session.

I. Financial Report—check-up is made after each session on tickets sold, receipts, etc.

J. Advance Sale for Next Session—school officials pick up tickets after each game for next session. These tickets are counted in advance so that little time is needed for this.

K. Clean-up—a group is assigned to clean up building immediately after each session.

L. Publicity—report phoned in to local newspapers and those not in immediate area.

Our biggest problem in clearing the building after each session revolves around the band. We recommend the following procedure:

A. If your band isn't playing at the final game of the session, have them either leave early or remain until the crowd is out.

B. If your team is playing for the final game, keep them in the balcony until at least five minutes after the gun. You may even have them play during this interim. Band members battling the crowd in trying to get to their dressing room cause a great deal of extra confusion.

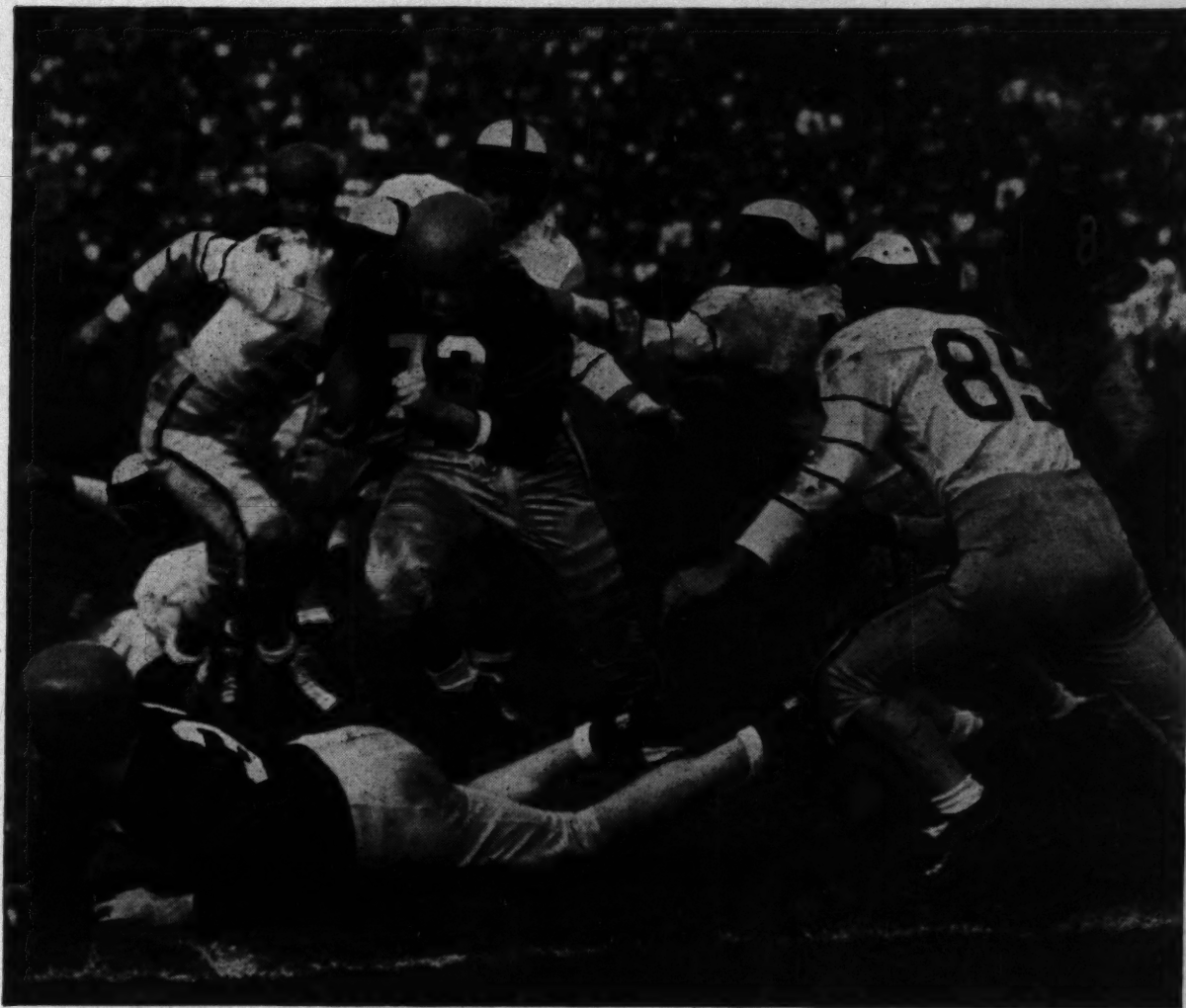
POST-TOURNAMENT PLANNING

A. Financial Report—sent to members of Tournament Committee as soon after tournament as possible.

B. Letters of Appreciation:

1. Chamber of Commerce.
2. School Officials of each competing school, including superintendent, coach, and band director.
3. Police and Fire Department.
4. Doctors.
5. College staff members.
6. Lettermen's Club.

After each tournament session, a local committee generally meets to discuss the tournament, determine what procedure should be changed, and what can be done to improve the administration of the tournaments. Our local committee generally meets with school officials also to get their suggestions and to make preliminary plans for the coming year.



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Johnson & Johnson

By DR. JOSEPH DOLLER
Trainer, Chicago Cardinals-Loyola U.

Simple Foot Pads

AS every coach and athlete knows, the feet are subjected to more abuse than any other part of the body. That's why nearly every athlete will fall heir to some form of foot discomfort during his career.

Fortunately, most athletes possess a basically strong foot structure, so that ailments can usually be successfully treated. The approach is comparatively simple and the materials needed are few.

As with every training problem, it's first necessary to determine the extent of the injury. If the injury doesn't require professional medical attention, the trainer or coach can proceed with one of the known techniques to relieve or eliminate the problem.

The use of a felt pad, properly applied to the foot, can be of tremendous assistance. Felt is economical, easy to obtain, simple to work with, contours nicely to the foot, and rarely causes additional injury to the part.

A careful study of the illustrations will disclose several excellent ways in which to approach foot problems.

Fig. 1: For a routine type of metatarsal pad, the position of the pad is of utmost importance. A $\frac{1}{4}$ " or $\frac{1}{2}$ " thickness is used, depending upon the condition and size of the foot.

The forward portion of the pad is skived or beveled down to a feather edge to divert the pressure

or shock away from the tender spots on the metatarsal heads. Due to the shape of these heads, the felt pad is placed in such position that the beginning of the skived portion is just behind the metatarsal head. The pad then conforms much better to the shape of the foot.

Fig. 2: This type of pad is used to alleviate pressure from one or two of the metatarsal heads. It's basically the same pad as the first, except that a cutout is made for the respective metatarsal bone being treated. The pad is positioned as before.

Fig. 3: To pad the long arch of the foot, we use the $\frac{1}{4}$ " or $\frac{1}{2}$ " thickness. Note the skived portions are once again placed at the point of the metatarsal heads, and observe the semi-circular shape at the beginning of the heel area, where it is also skived. This permits better shaping and less bulkiness.

Fig. 4: shows how the same type of felt pad can be used to pad the long arch of the foot and also offer protective padding for a painful callus on the fore part of the foot. The callus may appear under the first metatarsal head area (as shown) or under any one of the other areas. The protective cutout can be made at the specific area of the callus.

Fig. 5: The common "bunion" can be protected with a $\frac{1}{2}$ " or $\frac{1}{4}$ " pad—in any of the shapes illustrated. The pad is placed on the medial side of the foot so that the

(Concluded on page 78)

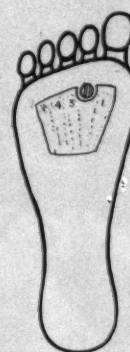


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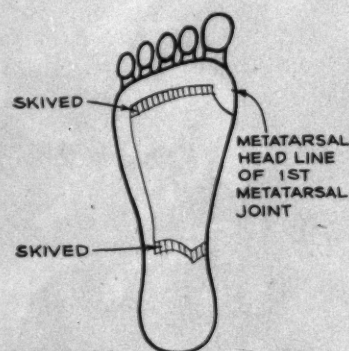


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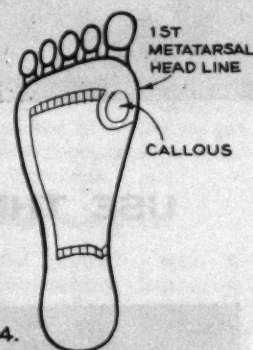


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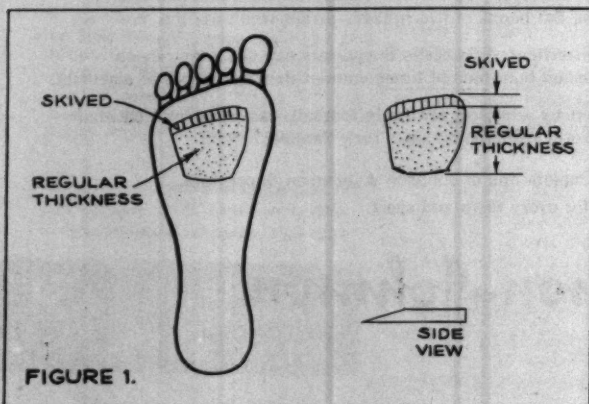


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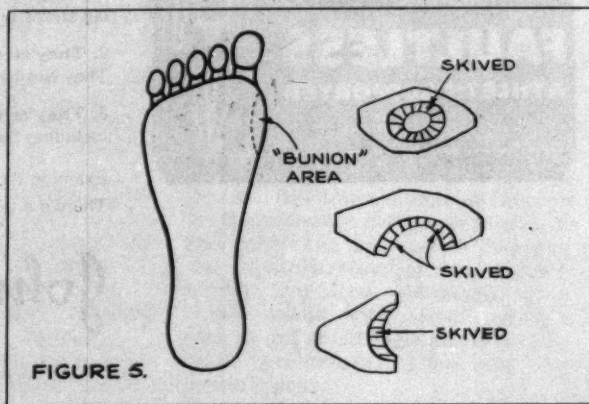


FIGURE 5.

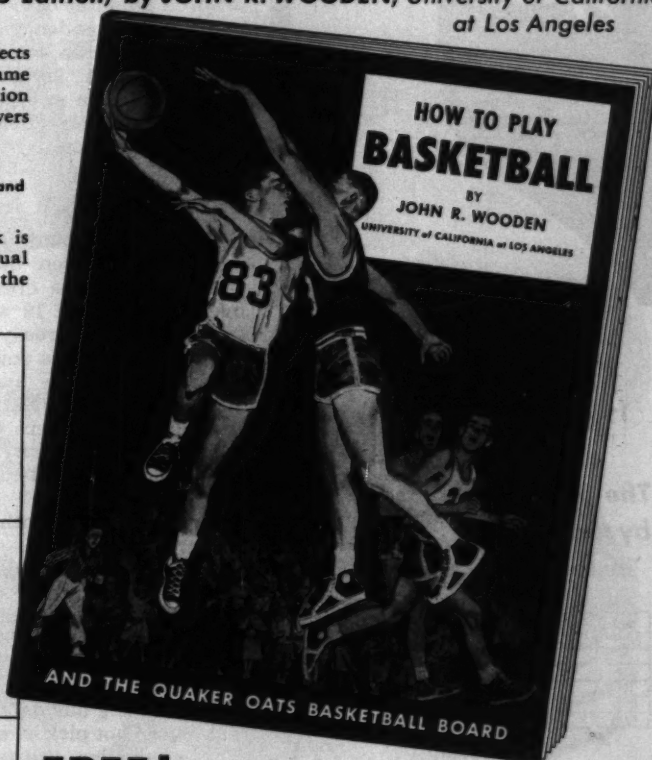
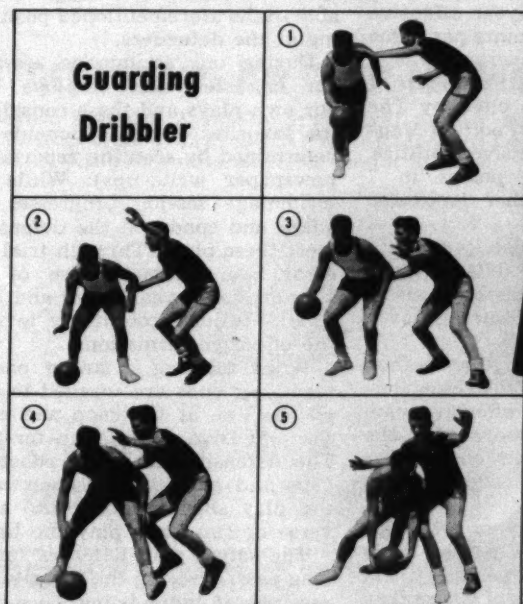
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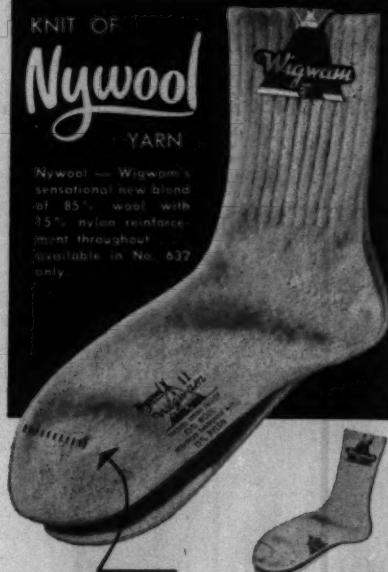
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Six-Man Position Defense

By **LEN NOVAK**

Coach, Pleasantville (Iowa) H. S.

DURING the past three seasons at Mitchellville, I've come to the conclusion that offense is the fun part of six-man football and defense is the work. Boys enjoy the working of the ball and don't have to be exhorted to greater effort. The fact that every man is eligible to participate in the scoring serves as a great incentive.

Defense is something else. The rewards aren't as obvious and many boys have a tendency to let down. This calls for an intensification of coaching effort. Mind you, I don't say subordinate offense to defense. Overemphasis on defense is just as unwise as overemphasis on offense. The idea is to strike a balance between the two.

That is our philosophy at Mitchellville H.S., and we believe it works. We've won three consecutive Central Iowa crowns with an over-all record of 19 wins, 2 losses, and 1 tie. Our three-year offensive record was 28-plus points per game and our defensive average was 8 points per contest. Two members of the 1953 squad were cited by *The 1954 Annual Six-Man Football Magazine* for their defensive abilities. One intercepted 12 passes in 7 games, while the other recovered 5 enemy fumbles.

As you may surmise, we pay a lot of attention to defense; and coaches who share our enthusiasm may be interested in our approach to it.

We have a rather singular method of positioning our defensive personnel. We do not pick an offensive team and then have the boys play the same relative positions on defense. We divorce the offensive and defensive positions.

We select the players who appear most adaptable to our style of defense and then position them as follows—regardless of where they may play offensively:

1. Our fastest player is placed at left end, since we feel that most teams go best to their right. Our left end last year averaged 16.7 tackles per game and helped out on many more.

2. At the right end, we place our first or second best tackler. Last year this player was our third fastest man and second leading tackler.

3. The defensive halfbacks must also possess speed. Our 1953 halves

could travel 80 yards in less than 9.5 seconds and were dependable tacklers.

4. For the safety position, we select the second fastest man and the best open field tackler.

5. The slowest man of the first six is placed in the middle of the line—regardless of his offensive position.

Most of our opponents during the past three seasons employed two or more offensive patterns. In designing a team defense, our main idea was defending against any situation by establishing one basic defense. We fell back upon a 2-3-1 with modifications. Though this formation can't be considered new, it still represents the strongest all-around defense in the game. Being extremely flexible, it is most adaptable to the aforementioned positioning of the defenders.

During our scrimmage sessions, our offensive unit employs both our own plays and those considered the favorites of our opponents (as determined by scouting reports and newspaper write-ups). While the scrimmage session progresses, we adapt and condition the defense to meet these plays. Through trial and error, we become aware of our strengths and weaknesses and have time to adjust accordingly to meet the offensive formations.

When meeting a strong passing team, our ends are coached to drop off the line at the snap and cover the offensive ends man-for-man. The defensive halfbacks shoot the gaps and go for the passer; or, if the play should option into a reverse or run, they play the ball.

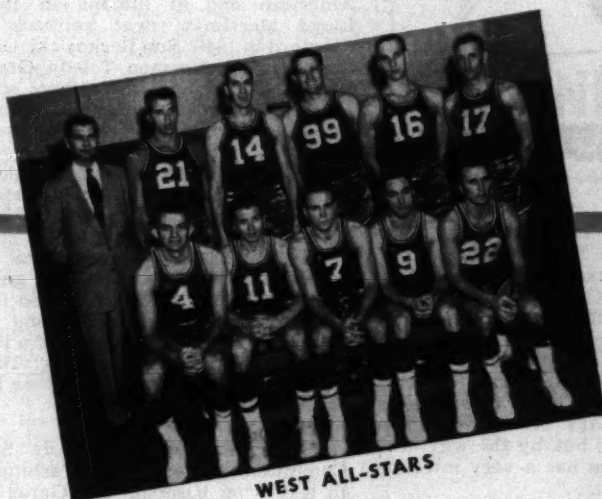
The safety man defenses for the long pass, covering the favorite long receiver, if there is one.

Against strong running teams, we set up our basic 2-3-1 and then shift into a 3-1-2 overshift before the snap. By "overshift," we mean merely shifting to the long side of the field.

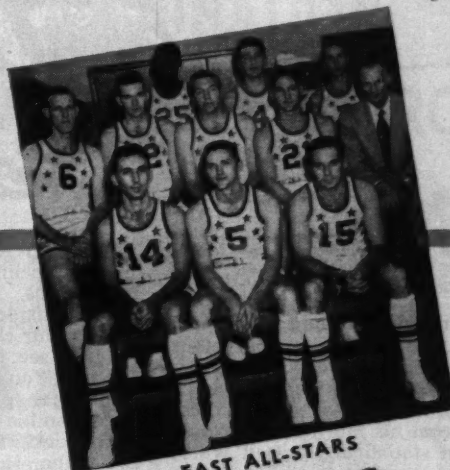
The defensive halfback on the short side is coached to play for the short-side reverse and the fake end sweep which can develop into the running pass. He never commits himself until the ball crosses the scrimmage line.

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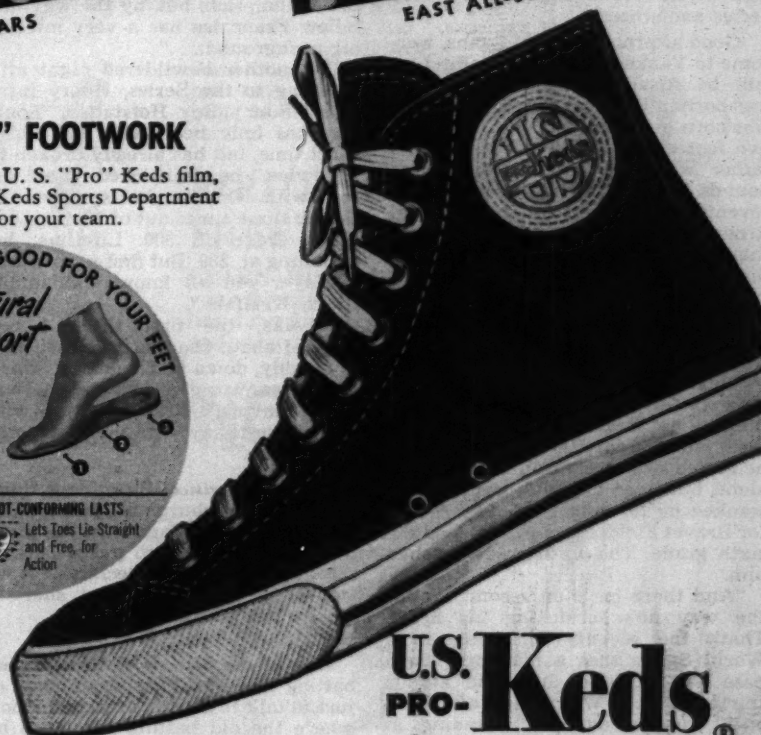
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COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

THAT zany of radio and TV, Henry Morgan, combines a marvelous sense of humor with a devastating disrespect for the banal. The produce is a charming hilarity—as witness these excerpts from his murderously funny take-off on statistically-crazed World Series announcers:

"Good afternoon, baseball fans, welcome to Yankee Stadium. . . First up will be Alsab Grundella. Grundella was born in Big Rock, Utah. His father was born in Medullah, Ohio. He stands five feet eight, sits two feet five. His father weighs a hundred and three pounds. His lifetime batting average is seventy-two percent as good as Phil Rizzuto's, and eighteen percent worse than Sam Fuller's. Sam is a friend of his who lives in Conshohocken, Pennsylvania, and pays four hundred and eight dollars a year in taxes.

"Hmm, struck him out."

Later:

"Next up is Dominick Sturtevant. He's six feet two lying down, and his lifetime hat size is six and a quarter. Last year, against the Boston Braves, he batted two oh eight in Braves Field alone, but since that club went to Milwaukee he no longer has any record for Braves Field. He never finished the sixth grade. The sixth grade finished him.

"And there he is on second. Notice the way he's scratching his head? That's the seventy-third time in a World Series that a man on second base has scratched his head at one thirty-six on a Wednesday afternoon with the thermometer standing at sixty-eight degrees. How about that?

"Let's see . . . the batter will be Francis Dances. Dances came up to the majors by train. He was born in Tehachapi, Idaho, at an early age . . . originally was slated to become a deep sea diver, but one day he went down into the subway and got the bends. During the Winter months he lives in Sumatra, where he raises tin . . . hmm, triple play.

"First up for the Dodgers is Desmond Franchise. Franchise hails from Wambsgans, Texas, lives now in a trailer outside Oak Park, Tennessee. He has four children and a ping pong set. Let's see, the count on him is three and two. You'll notice that the umpire behind the plate is holding up two fingers on his right hand, three fingers on his left. That's all he has. Here comes the pitch, but, by the way, this fellow Franchise has a very interesting background . . ."

On another bewildered night after listening to the Series, Henry introduced Sonny Boy Hofstatter. "Sonny Boy has only been with the club a short time, but has already broken his leg twice," he statisticked. "Last season with Omaha, he sprained his thumb three times out of 10, for a season average of .300. Lifetime, he's spraining at .289. But first a word from a player you all know and admire, Bushy Kralfab:

"Folks, the first thing I ever learned about shaving I learned from my daddy, down in Tennessee. Son, he says, I want to give you some ad-vice about shaving. Use a razor. Now when I go home to my wife she plays pianer for me."

One of the critical Pirate fans thinks the city of Pittsburgh is putting up the statue of Honus Wagner in the wrong place. "They ought to put it between second and third," he declares. "It will stop more balls than any shortstop the Pirates now have."

Most of the patrons of Paul Waner's batting range in Pittsburgh come out just to talk to him. It's reached a point where the old batting great has had a card printed, which he hands to each visitor. It reads:

"Paul, how are you?—Fine, thank you."

"How is your brother Lloyd?—Fine, thank you."

"What is he doing?—Nothing."

"What are you doing?—Practically nothing."

"What do you think of the Pirates?—Practically nothing."

"Any good hitters at your batting range?—One."

"Why don't you sign him for the Pirates?—I am too old."

"If Cincinnati doesn't win the National League pennant," joked Manager Birdie Tebbetts back in April, "we can always go after the National Football League crown." The Red Legs started the season with the greatest array of footballers ever assembled on a baseball team.

It included Ted Kluszewski, All-American end at Indiana in 1945; Lloyd Merriman, fleet halfback at Stanford in 1946; Bob Borkowski, Ohio State; Charlie Harmon, Toledo; Grady Hatton, Texas; and high school stars Herman Wehmeier, Fred Baczewski, Corky Valentine, and Rudy Minarcin.

Ray Boone owns one of the nicest "diseases" in baseball. He goes berserk whenever he gets up with the bases loaded. He just can't stand the sight of men on bases. Last season he got up six times with the bases full, and—you won't believe this—unloaded four home runs, a triple, and a long fly! Result: 20 runs batted in out of a possible 24! For sharpshooting Dan'l Boone himself couldn't have done any better!

When the Senate Monopoly Subcommittee invited him to Washington to testify on baseball, Joe Garagiola, Cub catcher, first thought it was a gag. "I thought maybe the Italian consul in Washington had lost his recipe for pizza pie."

Manager Hugh Poland asked one of his Nashville Vols what kind of a batter a certain opposing newcomer was. The Vol, a former teammate of the rookie, replied: "He hits three ways: left-handed, right-handed, and seldom."

Bob Addie, a Washington sports-writer, was sitting in a restaurant shooting the breeze with Lyall Smith, of the *Detroit Free Press*; Red Smith, general manager of Toledo; Joe E. Brown, movie comedian; Joe E. Brown, Jr.; and young Joe's wife.

Later they were joined by a Mr. and Mrs. Stanley Jones, and still later along came Bobo Newsom, then pitching for the Athletics. Addie made the introductions: "This is Mr. Smith, Mr. Smith, Mr. Brown, Sr., Mr. and Mrs. Brown, Jr., and Mr. and Mrs. Jones."

Bobo hesitated for a moment, then said: "If nobody is going to give their right name, I ain't either."

As usual, Hank Greenberg was trying to get the best possible contract from Walter Briggs, owner of the Detroit Tigers. "When I was your age," Briggs told him, "I was making \$25 a week and had two children."

"When I'm your age," replied Hank, "I may be making \$25 a week and have two children. That's why I want more while I can get it."

While in Tokyo, relates Luke Neely in *True Magazine*, he was taken to a baseball game which began with the opposing teams facing each other near homeplate and exchanging deep bows.

After the game, a Japanese friend asked Neely how Japanese baseball compared with the American game. Neely told him that the pre-game ceremony would certainly startle an American crowd.

Several days later Neely met the fellow again. The latter pulled out a newspaper clipping and handed it to Luke with a smile, saying: "Evidently American baseball teams have adopted Japanese customs since you left the States."

The clipping was a headline from the sports page of the *Nippon Times*. It read: "GIANTS BOW TWICE TO DODGERS."

A gambler entered the smoking car with a parrot perched on his shoulder. "This bird," he bragged, "talks five languages."

"Nonsense," replied a sports fan. "I'll lay you four to one he can't even talk English." All the other people in the car got their money out and soon the counter was covered with bills.

The gambler covered all the dough. He then turned to his parrot, "Say something in French!"

No answer.

"Say something in Spanish!" Silence. "English! Dutch! German!" Complete silence.

The angry gambler grabbed the bird and strode out of the car. On the way to his seat he snarled, "You dope! We could have made a pile of money at 4 to 1 odds. What made you so dumb all of a sudden?"

The parrot cackled. "Dumb, eh? You'll see who's dumb. Tomorrow we'll get 20 to 1!"

Young Johnny, out on his first hunt with his Dad's Nimrod Club, hurried back to camp and cornered the guide.

"Bill," he said, "are all the fellows out of the woods yet?"

"Yep."

"Dad and all the rest of them?"

"Yep."

"You're sure?"

"Sure I'm sure."

"And they're all safe?"

"Every one of them."

"Oh, boy!" enthused Johnny. "Then I've shot a deer!"

Making a shoe-string tackle late in the game, one of the defensive half-backs had his fingers smashed. The team doctor rushed him into the dressing room where he dressed the injury.

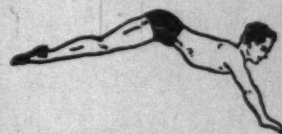
"Doctor," asked the player anxiously, "when my hand heals, will I be able to play the piano?"

"Of course you will," promised the doctor.

"You're a wonderful doctor," said the happy player. "I never could play the piano before!"

(Concluded on page 71)

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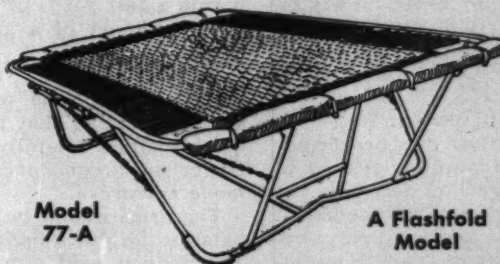


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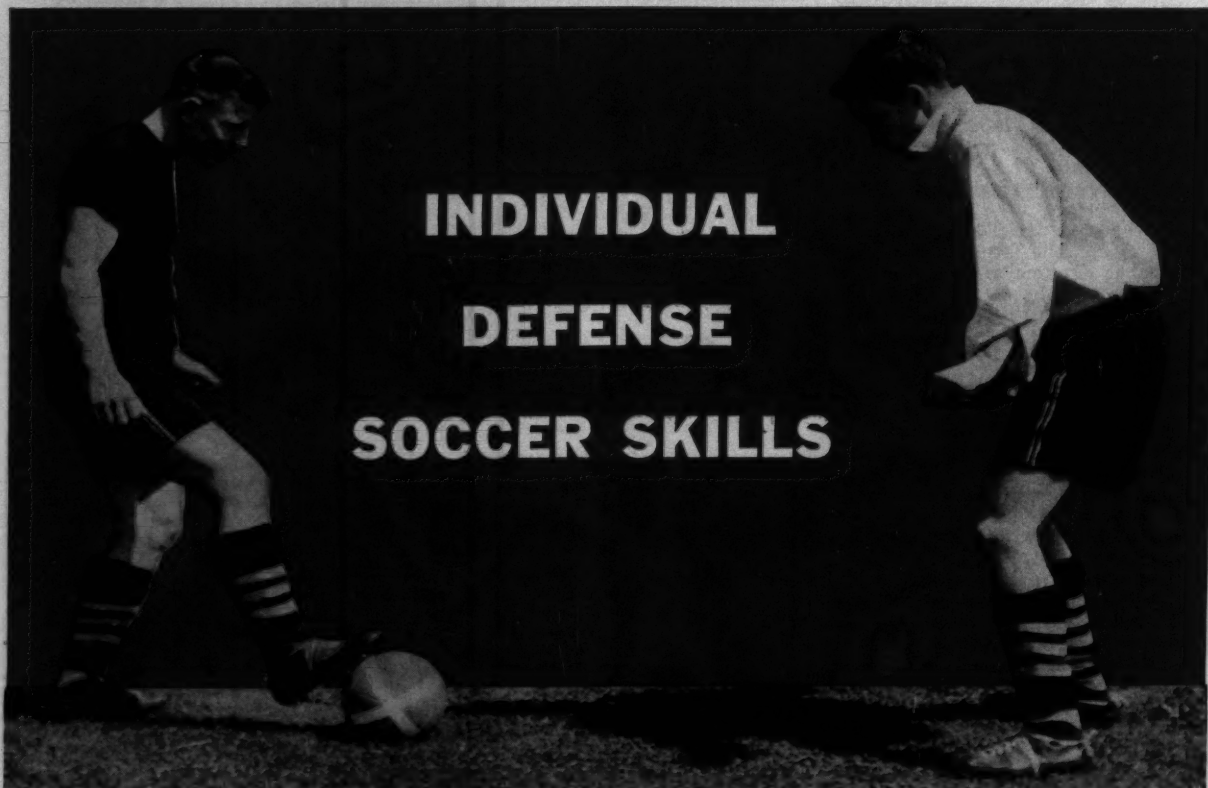
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INDIVIDUAL DEFENSE SOCCER SKILLS

FIG. 1, The Stand-Off: The defensive player (in white) is slowing opponent's advance by stalemating him. His body is well-poised, attention is riveted on ball, and

arms are creating balances—a good all-around position which enables the defender to advance into the ball or move laterally to either side.

ONE of the most important assets of the soccer player is a masterful defensive technique against an opponent in possession of the ball.

The value of such technique becomes evident when you remember that the opponents often use a single man—usually that individual most gifted in this phase of the game—to advance the ball in their half of the field. Whether wingman, center, or an inside, he will be adept in the arts of dribbling and evading; and under ordinary circumstances he'll efficiently spearhead the offense.

A defensive player can best cope with such superiority by proper positioning and a cautious method of approach. Almost of necessity the defender must meet his opponent from the front. It's fruitless to attempt to wrest possession from behind or from the side of an adroit opponent. Even though he may lack speed, such a player will use techniques of protecting the ball which will almost always insure some degree of advance into enemy territory.

Should the defender find himself in the role of pursuer, it's wiser to call for help from his secondary than to waste time and effort in at-

By D. Y. YONKER

Soccer Coach, Drexel Tech

tempting the impossible. He will then be free to cover for the teammate who has come to his aid.

In any case, the first tactic against such an offensive player is to move some defensive unit into position to meet the threat from the front. This player should assume a stand within a few yards of his opponent in the manner of a guard in basketball.

In this "stand-off" (Fig. 1), the defender should be well balanced on both feet so that he can move quickly either laterally or forward. *Under no circumstances should he move backward.*

The arms should be employed as balances for quick body movements. The body is held in a half-crouch, every muscle and nerve ready to respond explosively when called upon.

The aim of the defender should be to force his opponent to attempt to advance around him. If, at the same time, he carefully watches the movements of the ball, he may be able to time a forward lunge which will result in his contacting the ball

and closing the advance.

He must not, however, be lured forward by false motions. If he does advance into such a feint, he'll find himself once again the pursuer.

It must be stressed that this method of stalemate will only be successful in relation to the care with which it is mastered. The defender must not jump the gun, but stand off his opponent until a proper opening for a tackle presents itself.

According to modern theory, the defender should be closely positioned (Fig. 2) so that he can slip by to intercept passes intended for his man. If this defensive technique were always successful, all soccer games would be scoreless.

That they are not is evidence that the defensive player often finds himself out of position, or outmaneuvered, or outrun. It is when an offensive player is about to receive a pass or has already done so, that these strategies are employed. Possibilities for effective play in order to stop the advance are as follows.

THE TACKLE. The first of these is to tackle immediately, but only when it's absolutely certain that the defender will come up with the ball and be able to use it to advan-

tage. The tackle under any other conditions would not only be foolhardy but would probably result in the player being put out of play for a vital interval of time.

Unless the defender is a definitely superior player in every department of the game, he will only use the first-time tackle when his opponent is off-balance as a result of a faulty or difficult handling of the ball or when he's still working with it trying to bring it under control.

THE STAND-OFF. If the offensive player already has obtained close control of the ball, the defender may elect to "stand-off" in order to allow his teammates time to consolidate their positions. When defensive security has been re-established, he may or may not tackle.

During the period of his contact with the play, he will have tried to cause his opponent to commit himself in such a way that a successful tackle may be made. He will employ feints with the feet and body, or lure his opponent into a false sense of security by exposing a "weak" side and then quickly closing it if the bait is accepted. His teammates will be alert to cut through and pick up a deflected ball in order to create openings when the tackle is made.

DISPOSSESSION. Two methods of dispossession are recommended for use in the above situation. The tackle should always be made across the body of the offensive player with the far leg in order to check a quick pivot movement to the inside.

When the opportunity presents itself, the defender should step into the ball in such a way that it is securely blocked by one or both legs (Fig. 3). The weight of the body is forward, leaning into the opponent. At the same time, the shoulder is driven sharply into the front of the opponent's shoulder to nudge him away from the ball.

While this is the only approved contact that can be made in the legal charge, it must not be made in such a manner as to be judged violent.

It's extremely important to keep contact with the ball at all times. By constantly exerting pressure by pushing with the foot against the ball and by nudging with the shoulder, the defender will either come up with the ball or will draw a foul by his opponent. In both cases, he should be able to exploit the play to his team's advantage.

The second method of dispossession doesn't always leave the ball directly under the control of the defender, but is equally effective as a stopper.

FIG. 2, Close Positioning: Defender's extended arm is for security purposes only. By so measuring distance, he can always keep opponent close without contacting him from rear and causing illegal charging.

Advancing into the ball when it is momentarily away from the feet of the opponent, the defender braces his forward leg by extending it completely and locking his knee while the sole of the foot makes contact with the face of the ball. (See Fig. 4.)

If the ball is then kicked by the offensive player, it can go nowhere regardless of the difference in the weight of the contending men. It will sometimes deflect to one side or the other, and the defender must be quick to seize this opportunity and move clear.

This spectacular and useful defensive stratagem can be made more effective by employing a forward movement of the foot just after contact. This often frees the ball and allows the defender to carry it several steps before passing it.

FIG. 3, Dispossession, Legal Charge. Defender in white with weight forward and contact made at ball and high on forward part of opponent's shoulder area, will win out here.

THE STALEMATE. Employed as an end in itself, the stand-off (Fig. 1) presents a most effective stalemate to the opponent. Every movement of the offensive player must be followed closely, but with no intention of closing the two or three yard gap between.

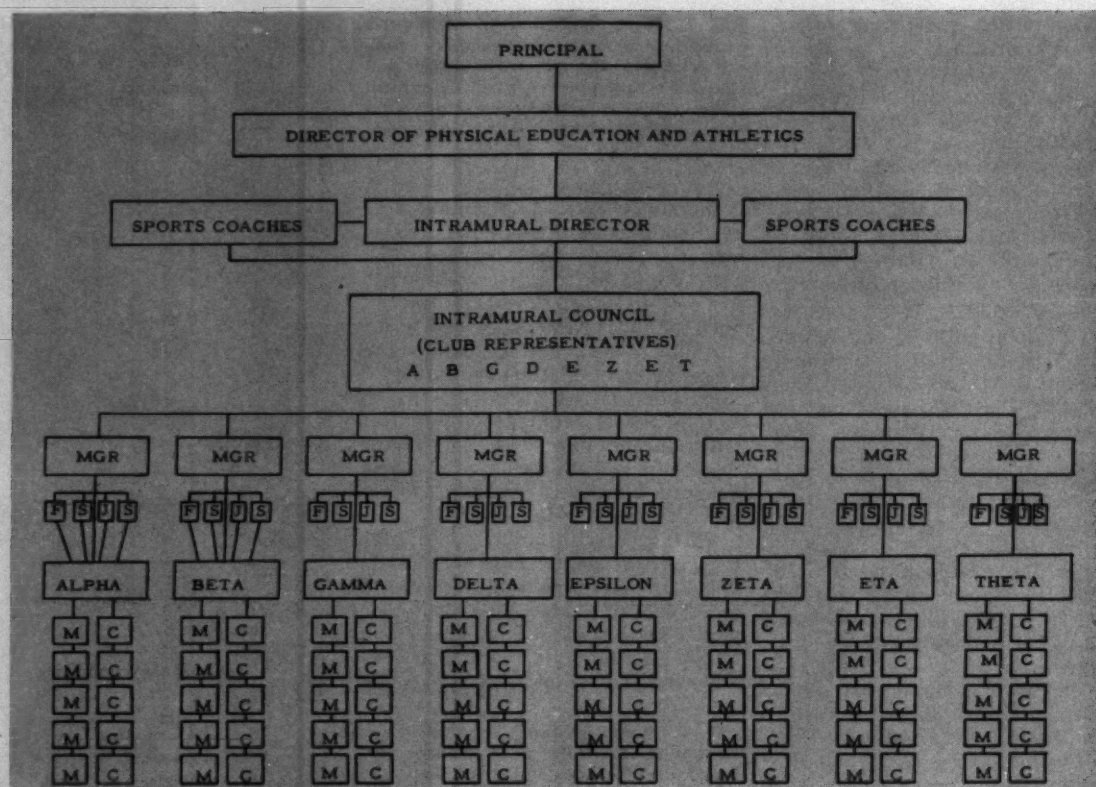
This is designed solely to gain time and is used most often when the offensive movement is the result of a long pass which has caught most of the potential defenders downfield. When the defense has returned to their covering positions, any move by the man with the ball should be readily checked.

The excellent soccer teams of England and the continent almost always use the stalemate when it's necessary to gain defensive depth and before any moves designed to dispossess the opponent are originated.

Some players never achieve great skill in ball control, dribbling or heading. In fact, the difficulty of these skills helps explain our failure to develop star schoolboy teams.

FIG. 4, Dispossession, Sole-of-the-Foot Block: Defender in white cannot be dislodged from ball by any amount of kicking force by opponent. He's well-balanced and ready to impart forward push to face of ball when opponent releases pressure.





Athletics for ALL through Intramurals

UNDERLYING the intramural program is the basic principle that it should provide a chance for every student to enjoy competitive sport experiences. The implementation of this ideal is the concern of every physical educator in general and every intramural director in particular.

Nixon and Cozens provide a sensible plan for competitive sports in their *Introduction to Physical Education*. Their plan is to have a progression of competitions beginning with intramurals and progressing through extramurals before organizing the varsity for its schedule.

The school year, for example, is divided into three sports seasons (fall, winter and spring) of twelve weeks each. The first four weeks are devoted to the intramural organization, training, and schedule, with every student provided an opportunity to participate. The varsity players are used as playing coaches or officials, while the varsity coaches direct the program for their respective sport.

By **RAYMOND E. SPARKS**

Wrestling Coach, Springfield College

Next, an extramural schedule is arranged for the 5th and 6th weeks. This program provides an inter-school schedule for all the intramural teams. Each team meets corresponding teams from one or more rival schools which have the same relative standings in their respective leagues. This provides interschool competitive experiences for every student.

The next step is to select the outstanding players from these intramural teams and organize them into a varsity squad. After a training period of a week or two, the varsity meets three or four rival schools to finish out the season.

During the six weeks of varsity competition, the other students can reorganize and carry on a schedule in the same sport or organize programs in different sports.

For instance, the program in a large school might include football, soccer, and cross-country during the

twelve weeks of the fall season. At the conclusion of the extramural schedule, when the varsity squad in each of these sports is selected, the remaining students have several alternatives. They can reorganize and continue the same sports, or they can organize into other sports such as speedball, pre-season basketball, wrestling, and volleyball.

Tournaments in such sports as ping pong, horseshoes, golf, tennis, foul shooting, and handball can also be arranged. The selection of the activities depends on the facilities and leadership, since the varsity teams have priority on the accommodations during the last half of the season.

This suggested sports program has trenchant possibilities for bigger and better intramural programs. A point system shouldn't really be necessary to stimulate participation. The extramural schedule should maintain interest even for the losing teams, since they'll all be scheduled against teams from rival schools.

Another factor motivating parti-

cipation in the intramural program is the organization of the competing units.

St. Olaf College has bypassed such strong natural units as fraternities to organize all the men on the campus into 12 sports clubs! These clubs assume the names of the Big Ten teams, with "Irish" and "Trojans" added to complete the twelve.

Every club has about 85 members, and each student may choose his club. In most cases, however, no choice is made. The students are then assigned to the clubs, with the outstanding players distributed equally. This plan has been operating with success since 1936.

A similar plan can easily be adapted to the high school intramural organization. The suggested intramural organization in the accompanying chart provides for eight sports clubs of approximately 100 boys each. Although Greek letters are used to identify the clubs on the chart, any names might be selected. They should perhaps be relevant and dramatic.

Each sports club is divided into four home rooms of approximately 25 boys each, with the distribution being by grade—so that each sports club has a freshman, sophomore, junior, and senior home room.

Though it may take some promotion to get the administration to cooperate in this home room arrangement, such an organization will make it possible to promote leagues on a sound class basis with each club having a representative team in each class league.

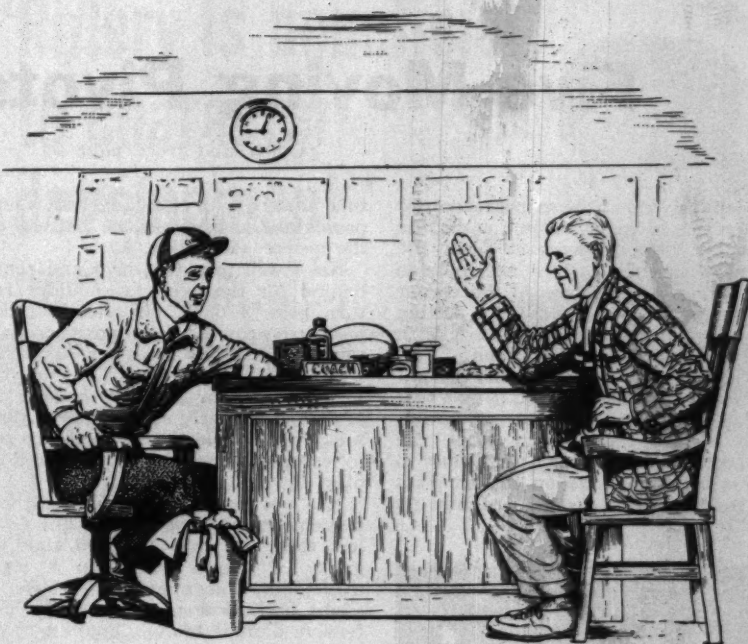
A further step in the organizational arrangement would be to schedule the home rooms as classes in the instructional program. It should be easy to incorporate such an integrated program once the home rooms are arranged homogeneously by grades.

In smaller schools, the freshmen and sophomores can be combined in one league and the juniors and seniors in another.

In addition to the motivating factor engendered by such a plan, it offers abundant opportunities for leadership (as indicated on the chart).

These combined plans for the scheduling and organization of competitive sports would do much to encourage full participation in a variety of intramural activities. It would also keep interschool athletics within rational bounds and within the realm of the educational program.

However, the success of this proposed program depends on finding
(Concluded on page 61)



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Five Moving Pivots Attack

(Continued from page 9)

the offensive unit takes possession at the midcourt stripe. As in a game, the first two men downcourt take the corner positions, while the outside three men look to pass to the corner or weave with the ball—thus setting up a 2-under 3-outside pattern with the middle area left wide open.

Though there are no specific assignments to the corners, you'll find that the playmakers will naturally gravitate toward the corners while the speedsters and cutters will tend to move to the outside on the look-out to feed and cut around the moving pivots.



Any number of optional moves may now unfold within the pattern of this spontaneous offense. Following the precept that the outside men must look to feed the corners (Diagram 3), No. 3 in possession may try to pass to 1 or 2 in the corners—feinting left before passing to the right or feinting right before passing to his left.

However, with X-4 and X-5 sitting astride the passing lanes, the outside men soon learn to take their defensive opponents away to open up the passing lanes to the corners. They can do



this through an exchange of short passes and moving in the pattern of the weave. (See Diagram 4.)

No. 3 will pass to 4 or 5 and come behind for the over-the-shoulder return pass. 4 or 5, on returning the pass, move toward the opposite corner, thus opening the lanes for passes to 1 or 2.

Should X-4 or X-5 fail to move or to defend properly against 4 or 5, then 3 can throw a lead pass to the cutter to complete the simple give-and-go play down the middle.

No. 4 or 5 must be careful in their movements after return passing to 3, lest they run into X-3 and thus be guilty of illegal screening. A legal movement, however, can cause a slight hesitation or delay in the defensive actions of X-3, enabling 3 to gain a clear passing lane to the corners or might possibly lead to a dribble-drive in by 3 should he find X-3 entangled and blocked by X-4.

The pass from an outside man to the corner should be a sharp bounce affair, thrown while in motion, to the outside outstretched hand of the corner man, away from his defensive opponent. The pass to 1 should go to his right hand; the pass to 2 to his left hand—as per Diagram 4.



Should 3 find that he can't feed 1, he may exercise the option of a diagonal pass to 2, who's coming out of the opposite corner—often behind a moving screen set up by 4. Or 3 may pass over the shoulder to 1 who, upon finding the passing lane blocked, has quickened his movement to the outside and wound up behind 3. (See Diagram 5 for these options.)

If 3 passes behind to 1, he then moves into the corner vacated by 1 and eventually becomes a possible corner pivot. Meanwhile 1 (if he receives the pass) may try to work the ball into 2 or begin a weave by pass-

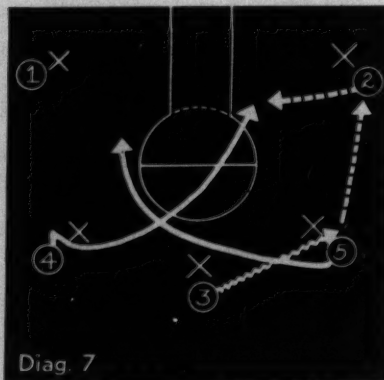


ing to 5. In the latter option, the play might end up with a pass to a corner pivot set up by 4.

Diagram 6 shows an optional play off the weave in which the outside man with the ball can set up a pivot for his outside teammates. This play was employed with deadly effect by the Duquesne teams of 1947-50. With two big men in the corners—righty Charlie Cooper in the left and lefty Ed Dahler in the right—the three outside men, all good dribblers and shooters, would set up a moving pivot screen whenever the opportunity arose.

The middle man, 3, in possession, would dribble to either side and set up a legal screen for either of the outside men. He'd dribble to a position three or more feet in back of X-4 or X-5 and turn to face the basket, presenting his back to the particular guard. He'd then brace himself for the contact that inevitably ensued when teammate 4 or 5 swept around. If the cutter shook loose, 3 would feed him a two-handed lead pass. (See Diagram 6.)

L.I.U., in the glory days of Clair Bee, used a variation of the 2-in 3-out pattern of moving pivots in which an outside man without the ball screened

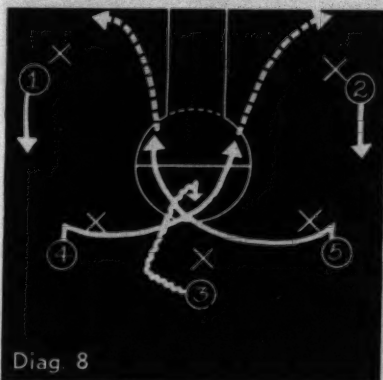


for another outside man, thus setting up a scoring opportunity down the middle.

In this variation—shown in **Diag. 7**—3 would dribble toward 5. As the latter broke around him, 3 would fake the over-the-shoulder pass and feed a sharp bounce pass to 2, moving from the sideline into the pivot.

No. 5 continued his movement toward the opposite corner, while 4, timing his move, would take a step or two to the left and then cut to the right, slicing off 5. No. 2 would then feed 4 for the lay-up.

Diag. 8 illustrates another variation in which an outside man can be used to set up a moving pivot. In this play, the middle man, usually an excellent dribbler, feints a move toward the side and works his way down to the foul line.



Diag. 8

Somewhere between the top of the circle and the foul line, the dribbler stops and executes a 180° turn, presenting his back to both the basket and his guard. In this position, he may serve as a feeder to teammates splitting the post on timed cuts.

The corner men move to the outside to (a) open up the cutting lanes, (b) serve as possible safety valves should the ball be lost on the way in and the opponents try to fast break, or (c) enable the pivot player to pass the ball out and resume the attack if the first pair of cutters didn't shake loose on their splits (around the post).

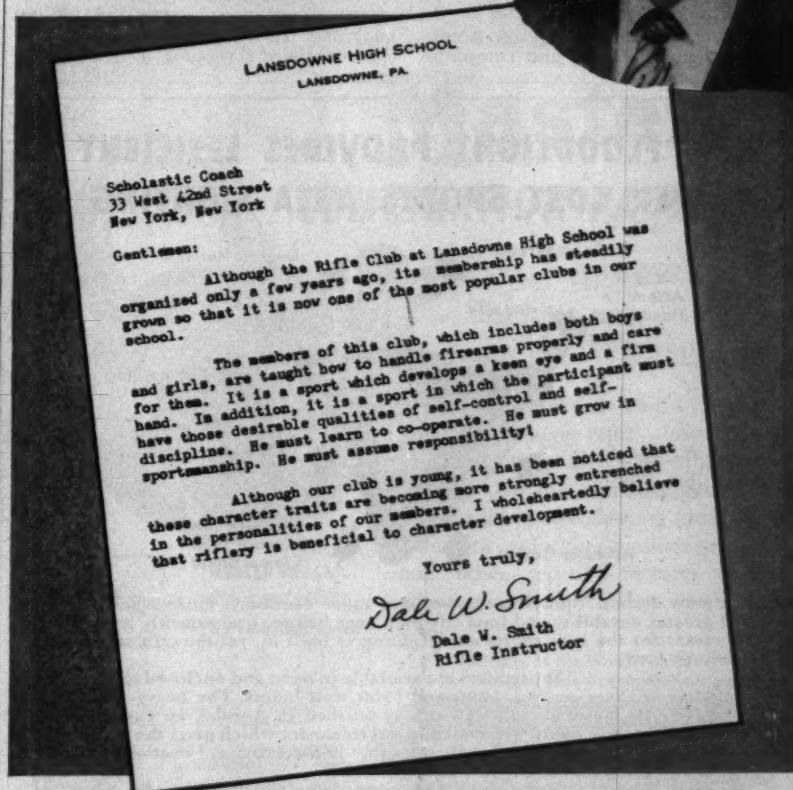
The second phase of the moving pivot operation demanding meticulous coaching attention is the maneuvering of the corner men. These players are the keys to the success of the moving pivot plays, since they're closest to the scoring target and all their maneuvers are within that area.

Since they'll always be guarded most vigilantly, they must learn the art of uncovering themselves in closely guarded areas. They must learn to keep their guards in motion and then feint them off-balance or off-stride long enough to get into unobstructed position to receive a pass.

For example, the corner man may walk toward his defensive opponent, suddenly veer at an abrupt angle, lengthen his stride—keeping his body between the anticipated pass and his guard—and move into a pivot position,

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where he extends his outside hand forward as a guide to the feeder.

Or the corner man may fake a reverse play, drawing his guard back toward the endline, and then button-hook back to receive the pass.

The moving pivot must also learn to facilitate the passer's job by moving into passing lanes. That is, he should move into a direct line with the passer so that no opponent obstructs the intended path of the ball. Too frequently, the receiver aligns himself directly behind the passer's guard so that the passer cannot see a clear way through the maze of hands and bodies.

Once the pass is thrown and is received by the corner moving pivot, the feeder must cut off and complete

his movement around the pivot. To prevent the chaos that results when four offensive players and their opponents converge simultaneously, a simple rule-of-thumb principle is applied: **The passer must go first.** The other players await their individual opportunities by continuing in motion and maintaining the proper floor spread.

If the cutter moves to the outside, the pivot man will feed him and then spin to the far side of the basket as in **Diag. 9**, looking for a possible return pass.

Should the cutter employ a change of direction and cut to the inside, one of the other players may cut off his back and "split the post" by cutting to the outside of the pivot, as in **Diag. 10**.

The cutter or cutters, as the case may be, must now complete their movements. If the pivot man has flipped a return pass (**Diag. 9**), the cutter may (a) drive in for a layup if the lane is clear, (b) return the ball to the pivot man (who has spun under the far side of the basket), or (c) dribble to the side before clearing the ball to the outside man to renew the



Diag. 9

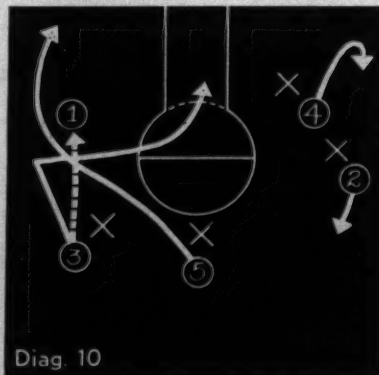
attack elsewhere. Without the ball, the cutters must clear the scoring area by moving toward the corners.

The cutter on the outside (**Diag. 10**) should move toward the endline and to the sideline nearer him, then begin to button-hook back unless he goes into the basket to follow up a missed layup by the other cutter or spinning pivot man.

The cutter to the inside moves into the far corner and follows the usual corner procedure of trying to set up a pivot or moving back into the horse-shoe pattern.

As the key playmaker, the moving pivot, once he's received the pass, has a wide variety of options:

He may feed the cutters as they speed around him—spinning in the direction away from the cutters, ready for a quick return if his guard decides to switch.

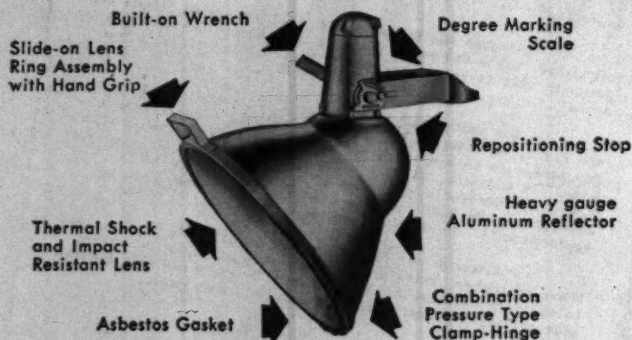


Diag. 10

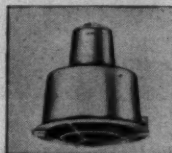
He may fake the feed pass, use the cutter as a decoy, and go up with a shot. He is close enough to the basket to be able to hook or jump shoot or dribble once or twice to the side and then reverse and hook.

If he (pivot man) takes the pass

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closer to the sideline and the cutter is slow starting his move, the pivot may wheel, feint left or right (depending upon his guard's move), and drive in for a layup, possibly drawing the foul for a three-point play.

As a rule, the opponent guarding the pivot is the only man between the pivot and the basket. If he's falling off toward the middle in an effort to clog this vital area, the corner man may feint a move toward a pivot position and return quickly to his former position. There he may receive a snappy pass from the outside and go up with a one- or two-hand set shot.



Or a moving pivot man with the ball may by-pass the outside men and set up a scoring play with the other corner man, as shown in **Diag. 11**. He can pass to his fellow corner man coming toward the ball and cut around him for a return pass and layup.

Or he may dribble toward the other corner, set up a pivot position near the far lane, and allow the opposite corner man to cut around him.

The corner man also possesses a number of options for situations when he doesn't have possession. Reverse plays work well against a tightly guarding opponent who may be over-shifted and slightly ahead of him in anticipation of the pass to the corner.

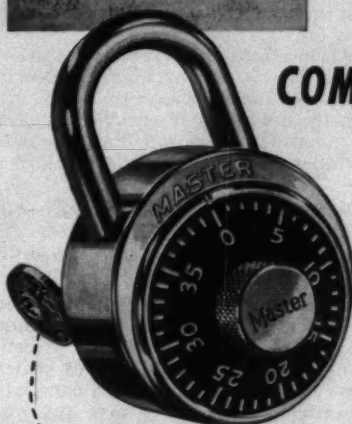
Sometimes the opponent may become so engrossed with the outside weave in his effort to intercept a possible pass into his area that the corner pivot may be able to slip by him for a pass underneath, as illustrated in **Diag. 12**.

(Concluded on page 74)



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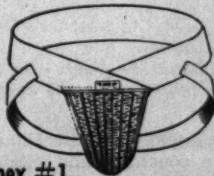
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Besides these technical treatises, Dodd also includes chapters on preparation and game organization, analysis of coaching failures, public relations, scouting, training, and watching football. The chapters on training and the treatment of common athletic injuries are particularly outstanding, including large, sharp illustrations of bandaging procedures.

The book is superbly organized and excellently written, and rates a special niche in every coach's library.

- **ENCYCLOPEDIA OF FOOTBALL DRILLS.** By George H. Allen. Pp. 372. Illustrated—diagrams and photos. New York: Prentice-Hall, Inc.

THE bright young coach of Whittier College, George Allen, offers a singular contribution to the literature on the field—a manual of sound, practical, interesting drills covering every skill in the game.

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Part 3, on defense, presents numerous drills for the lineman, secondary, and linebacker, as well as for the team as a unit.

All in all, Allen presents close to 500 drills. Every one of them is clearly described and, wherever necessary, cleanly and neatly illustrated. Coaches and instructors should find the book invaluable in their daily work.

- **WINNING FOOTBALL PLAYS.** Edited by Dave Camerer. Pp. 186. Illustrated—diagrams. New York: A. S. Barnes and Co. \$3.

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- **BASKETBALL FOR GIRLS AND WOMEN.** By Helen B. Lawrence and Grace I. Fox. Pp. 254. Illustrated—photos and diagrams. New York: McGraw-Hill Book Co. \$4.

WRITTEN primarily for the coach as an aid in the coaching and management of a girls' basketball team, this book should fill the long-felt need for just such a primer.

The authors, both college physical education professors, cover the field

clearly and authoritatively. Their material falls into three general divisions. The first part deals with management in regard to sportsmanship, competition, conditioning, prevention and care of injuries, and officiating. The second part presents an analysis of individual techniques and team tactics, while the third part offers a complete history of the girls' game.

The book is thoroughly professional. The authors have had long years of experience in coaching, teaching and officiating on every level of play, and all their know-how is compounded into their text.

- **HOW TO DEVELOP PHYSICAL FUNCTIONS IN THE GROWING INDIVIDUAL.** By Evelyn Loewendahl. Illustrated—charts. New London, Conn.: Arthur C. Croft Publications. \$2.50.

A NEW type of publication for physical education instructors, this "book" takes the form of five 11" x 17" spiral-bound charts, which answer the principal questions relative to physical growth.

The first chart covers preschool years 3-4; the second, 5-7 years; the third, 8-10 years; the fourth, 11-13 years; and the fifth, 14-16 years.

Each chart sets up the stages of skeletal and nerve growth, outlines objectives to be attained and physical factors involved, and presents a program of movement illustrating the use of physical functions and developments.

There are 52 major exercises, each one illustrated and its function explained. The author, an associate professor of physical rehabilitation at Pepperdine College, has made a fine professional contribution to the field.

- **THIS WAS FOOTBALL.** By W. W. (Pudge) Heffelfinger as told to John McCallum. Pp. 192. Illustrated—photos. A. S. Barnes and Co. \$3.

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- **INTERNATIONAL ATHLETICS ANNUAL.** Compiled by (British) Assn. of Track and Field. Pp. 232. Illustrated. New York: Soccer Associates. \$1.

THIS unique record book published by *World Sports* is indispensable to all track and field enthusiasts. It includes:

National records and 1953 championship summaries of 50 countries; detailed results of international matches held in Europe in 1953; world and European best performances in 1953; world's best indoor performers of 1954; world's records (men and women); 1953 world list (men and women); photographs of leading athletes.

Ace British track reporter, Harold Abrahams, has an article on Roger Bannister, while D. H. Potts contrib-

utes an interesting piece on the world's fastest humans.

Soccer Associates, American distributors of this book, may be reached at 10 Overlook Terrace, New York 33, N. Y.

- **JOCK SUTHERLAND (Architect of Men).** By Harry G. Scott. Illustrated. New York: Exposition Press.

WHEN Dr. John Bain (Jock) Sutherland passed away in 1948, football lost one of its titans—a gentleman whose sterling character and coaching genius had inspired players, coaches, and fans for close to three decades.

"Character" and "genius"—those are the words that best describe the tall, imposing Scot. And this affectionate biography bears them out. It provides an intimately detailed picture of Jock from his childhood in Coupar Angus, Scotland, through his coaching career in the college and pro ranks, and on to that gray dawn of April 7, 1948 when he was found wandering along a muddy country road in Kentucky, only a half-step away from death.

His biographer, Dr. Scott, has done an enormous job of researching. He reveals all the intimate facts of Sutherland's life—both on the field and off. The man that emerges is hardly the "Dour Scot" of the sport page, but a warm gentleman with tremendous talent and integrity—truly an "Architect of Men."

- **WEIGHT-LIFTING HANDBOOK.** By M. H. Woolf. Pp. 32. Illustrated—drawings. Allston, Mass.: Milton H. Woolf. \$1.50.

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- **HOW TO PLAY BASKETBALL.** By John Wooden. Pp. 32. Illustrated—diagrams and photos. Chicago: The Quaker Oats Co. Free.

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Miscellaneous

• **1955 Official NCAA Basketball Guide.** \$1. (Official rules, records, schedules, etc.) Order from National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.

• **Six-Man Football** (Revised Edition). By Ray O. Duncan. Pp. 88. Illustrated—drawings and diagrams. New York: A. S. Barnes and Co. \$1.75. (A good concise course on the abbreviated game.)

• **Pole Vaulting for Beginners.** By H. Palfreman and A. F. Grant. Pp. 40. Illustrated—drawings. Los Altos, Calif.: Track and Field News. 75¢. (A simple, graphic series of progressive exercises leading up to the vault itself, designed for beginners by the Schools Athletic Assn., England.)

• **Swimming Pools for Schools.** By Donald W. Neilson and John E. Nixon. Pp. 43. Illustrated—photos, drawings, diagrams. Stanford, Calif.: Stanford University Press. \$2. (Excellent turned out paper-bound volume covering the place of swimming in the educational program, the organization of the swimming program, detailed specifications for pool construction, and maintenance of pools.)

• **1954 Football Rules Simplified.** Compiled, edited and published by Frank R. Colucci. Pp. 125. Illustrated—drawings and diagrams. \$1.15. (An 11" x 8½" workbook which breaks down the rules into simplified form, greatly facilitating their study by officials and players.)

• **1954 Football Magazine.** Pp. 72. Illustrated—photos and diagrams. Alhambra, Calif.: The Football Magazine. \$1. (A collection of technical articles, surveys, and feature material on schoolboy football, with major emphasis on the six-man game.)

Official Sports Guides for Girls and Women:

• **Basketball Guide, 1954-55,** 50¢
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• **Field Hockey-Lacrosse Guide, 1954-56,** 75¢

Order from The National Section for Girls and Women's Sports, 1201 Sixteenth St., N.W., Washington 6, D.C.

Athletics for All

(Continued from page 53)

two to four schools of similar type within reasonable distance, who would cooperate in the project. Furthermore, it would probably necessitate expanded facilities and methods of operation.

In answer, it should be pointed out that extra facilities are more likely to be provided when the activities for which they are intended can be justified within the realm of

the educational project. Competitive sports, in a quality program directed toward educational goals, are surely in a better position to obtain additional support than the "entertainment" type of athletics directed toward commercial ends.

Let's maintain physical education as an integral part of education, rather than as a business venture in commercial entertainment. And as Nixon and Cozens conclude: "the point of view we as teachers take toward this whole problem will have a large part in determining the character of the social order of the future."

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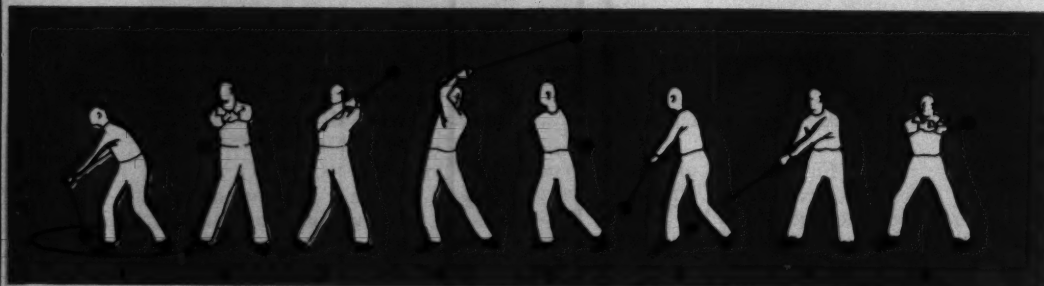
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NEMETH

197' 10 3/4"

- 1 Hammer on ground well behind and to right; left hand on handle first; right over left. Left arm should form straight line with wire.
- 1-3 Pull hammer directly from ground as quickly as possible with a firm motion.
- 3 Weight on left foot; arms forward; wire and left arm still form straight line.
- 4-6 Hammer descends well to right, as upper body turns right.
- 5 Completion of first preliminary swing as upper body turns left; low point well to right.
- 7-8 Start of second preliminary swing (second and third are the same as the first).
- 7 Body weight on left, ahead of hammer.
- 9-11 (see Turns, rear view, Csermak) Completion of last preliminary swing.



CSERMAK

200' 7 1/8" (Entry Into First Turn, Rear View)

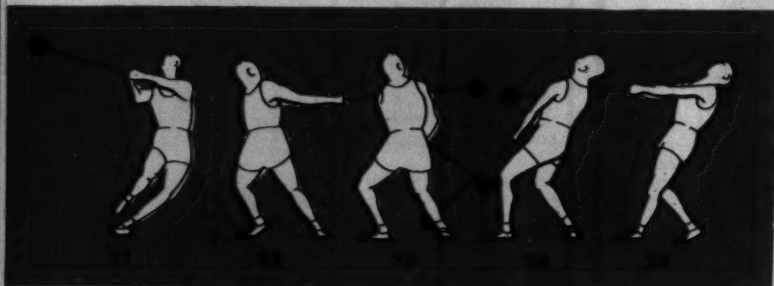
- 10 Weight already settled over left foot, hammer well to right.
- 11 Weight still on left foot; hammer to right. Start to sit back, hang from pull of hammer; wait for hammer to pull you into first turn. Arms relaxed; eyes in direction of ball.
- 12 Left heel is fulcrum; back straight but not rigid; right foot still spinning on ground. Hammer not too high.

The Turns (11-20)

- 13 Right foot has just been pulled from ground and will swing close to left heel. Body rotates way around left leg.
- 14 Body now hanging from hammer pull with increasing force so that weight will be on left foot at completion of turn.

Right arm bends as body turns faster than hammer to complete turn.

- 15 Excellent completion of first turn; right foot in place well before hammer passes right side; weight to left, back straight, arms relaxed (left straight, right bent); head in general direction of hammer. Legs and hips ahead of hammer.
- 15-16 A strong sweep while weight is still on left; knees bent. Wait for hammer to pull you into next turn.
- 16-20 Second turn; same as first except much faster.
- 18 Body swinging around left leg fast as possible, hips leading.
- 19 Right foot slides in place early in time to help check descent of hammer. Left heel still fulcrum.
- 20 Completion of second turn.



CSERMAK

Final Sweep, Rear View

- 20-23 Third turn.
- 21 Body turning faster than hammer.
- 22-23 Completion of third turn; right foot in early; body weight concentrated through left leg ahead of hammer.

- 23-25 Weight still on left leg. Stretch legs as hammer passes in front to exert a tremendous lift. Do not straighten legs too early as this will block sweep; stretching of legs must be coordinated with sweep of hammer and as hammer rises.

EUROPEAN-STYLE HAMMER THROWING

TO DATE the Europeans have developed many more vastly superior hammer throwers than the U.S. Abroad, 190-foot throwers seem to be a dime a dozen, while in this country there's currently only one in captivity (Engel) and one in the making (Backus).

The reason for the Europeans' success is that they've developed a far superior style of throwing, as well as a great deal of enthusiasm for the event. In addition, European throwers continue year after year, and good throwers become better throwers in time; a 170-footer in 1948 becomes a 190-footer in 1954.

Perhaps it will take time to generate the interest in hammer throwing that exists abroad, but the least we can do is to adopt their better throwing techniques. Let's take a look at the essentials of the European style of hammer throwing.

OVERALL PICTURE

1. Primary Emphasis: Speed.

Basically the hammer is thrown on speed, and the distance you can throw depends simply on how fast the hammer ball is moving when released. The faster it is moving, the farther it will go.

The speed you can develop depends, of course, upon your own natural speed. It is further limited by the

great amount of *strength* and *agility* needed to control the speed required to throw the hammer far. The faster the hammer moves, the more its centrifugal force and the more it will pull from you.

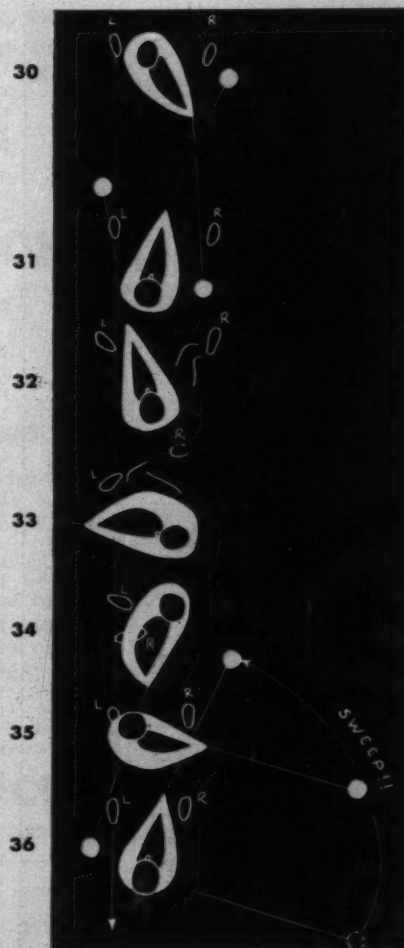
Your main emphasis must always be upon *speed* (within the bounds of good form). Everything you do in the throwing circle must make the hammer move faster and faster until it is moving as fast as you can possibly control when it is released.

But as Sepp Christmann, the father of the European style, points out, a strong and fast release evolves only from a powerful final sweep, and the final sweep depends on how much acceleration and centrifugal force in the hammer head you can develop during the turns.

The turns are dependent upon a smooth but powerful entry into the first turn, and the entry into the first turn is controlled by the hammer momentum and rhythm developed during the preliminary swings—which are dependent upon a strong initial pull of the hammer from the ground at the very start of the throw.

With this in mind, let's start from the beginning and generally outline what must be done to throw a hammer.

2. Initial Pull and Preliminary Swings (pictures 1-8).



STRANDLI

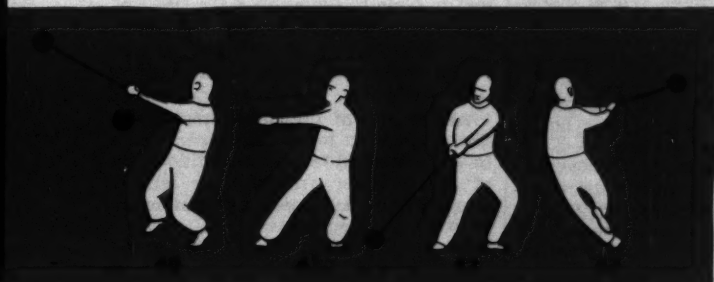
204' 7 1/2" (Top View, First Turn)

- 30-33 Hammer pulls you into first turn.
- 33-35 Weight must hang more and more from pull so that it's on left as you complete turn.
- 35 Completion of first turn; tremendous tension between hips (in advance) and upper body and hammer (lagging).
- 35-36 Powerful sweep while weight remains concentrated on left leg.
- 36 Wait until hammer pulls you into next turn; don't haul hammer with arms.

RYEDKIN, 196' 3/8"

Completion of Turn, Front View

- 41-42 Strong sweep, entire weight hanging against pull of hammer and concentrated through left leg. Legs and hips completed turn well before upper body, creating strong tension on hammer to be realized as upper body "untwists."
- 43 Body swings way around left leg.



- 40 Excellent hanging from pull; weight firmly on left; back straight but not tense; arms relatively relaxed, head facing hammer.
- 41 Completion of turn; right foot in place early; weight still on left.

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First of all, the hammer is pulled directly from the ground with a strong motion (pictures 1-3) and is swung through two or three preliminary swings to develop enough hammer momentum to let the hammer pull you into the first of a series of three turns. Naturally, the more hammer speed and momentum you can develop through the initial pull and the preliminary swings, the more effective and power-laden your entry into the first turn will be.

3. Entry into the First Turn (pictures 9-12).

The entry into the first turn is difficult because you must let the hammer pull you rather than you pulling it into the first turn. During this entry into the first turn, you must start to sit back and hang from the pull of the hammer (figure 1; pictures 10-12) as if you were letting the pull of the hammer support your body weight to some extent.

Also, during the entry into the first turn, you must let the hammer seek its natural path. You must not try to force or lift it with your arms, and the hammer should rise and fall on its own accord. Generally speaking, the faster it is moving, the more it will tend to rise to your shoulder level.

In effect, you're like a whirling governor which rises and falls as the velocity of the spinning shaft varies.

4. The Turns (pictures 12-23).

The turns are executed on and primarily by means of the left foot through a continuous series of heel-to-ball-of-foot rotations. During these turns, your left foot must maintain continuous contact with the ground, and your body weight should be concentrated on this left foot at all times during the turns and the final sweep.

Each of the turns must be faster and more powerful than the last, and each must permit you to accelerate smoothly and systematically across the throwing circle in a straight line in the direction of the throw.

Each of the turns must be started in the same manner: by the momentum of the hammer pulling you way around your left leg into the turn (pictures 11-12; 31-33)...

and each must be completed in the same manner: by your lower body, your legs and hips, quickly completing the turn well before the hammer passes your right side (pictures 15-16; 34-36; 40-42).

As your lower body completes each turn before the hammer, your body weight must remain concentrated on your left leg, opposed to the mounting pull of the hammer which must then be to your right (pictures 15-16; 41-42). At this moment, your legs and hips should be facing forward while your head, shoulders, arms, and hammer should lag to your right (picture 35).

You can now exert a strong sweep upon the hammer if you'll let your body hang increasingly from the pull of the hammer (with your left foot as a fulcrum) as your upper body un-

twists leftward and realigns itself with your lower body (pictures 15-16; 35-36; 41-42).

The amount you can hang from the hammer's pull and the amount of tension you can exert by untwisting depends solely on how much force you can exert and still hold your body weight on your left leg.

If you sweep too strongly or try to pull the hammer with your arms, the hammer will either make you break forward at the waist or it will pull you to your right and thereby dissipate all of the centrifugal force developed to that point. Therefore, you want to exert as much sweep as possible between the turns and yet not give into the pull of the hammer.

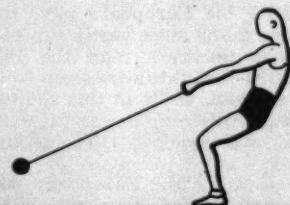


FIG. 1. Sitting Back from Pull of Hammer (side view): Shows position you must achieve at start of each turn. Hammer in front of you, arms stretched and relaxed, knees bent, head facing hammer ball, back straight but not forced, buttox well under you, shoulders arched forward a bit. In this position, you should feel that the pull of hammer is partly supporting you.

During these turns, the hammer should seek a natural high and low point; high to your left, and low well to your right. The plane the hammer spins on should be relatively flat, with as little up and down motion as possible.

At no time should the hammer rise much above your shoulder level to your left, and at its lowest it should be an inch or so from the ground to your right (picture 42). The hammer should pass through its low point just after your right foot lands at the completion of each turn (pictures 16, 20, 23, 42).

In fact, the right foot should land just in time to help check the descent of the hammer and to help hold your body weight on your left.

5. Final Sweep and Release (pictures 21-25).

At the end of the third turn, all of the rotational force developed must be concentrated into a powerful sweep of the hammer around your left as your body and legs whip the hammer on its way.

THE FUNDAMENTALS

I hate to think of the many athletes who might have become great champions had they only mastered the simple fundamentals of their event. So many depart on unnecessary tangents or concentrate too heavily on minor details of form and as a result

never come close to realizing their potential.

To do your best, you must be willing to practice incessantly until your motions become instinctively repeated. And you must be willing to practice for many long and often unrewarding hours over a long period of time. But above all, you must thoroughly master the fundamentals of your event, which for the hammer are:

1. *The hammer must continually accelerate from the first turn through the release through as wide an orbit as possible so that it is moving as fast as you can control at the release.*

The entire throw is built around this one overall fundamental, and most of your practice time should be devoted to learning how to spin the hammer as fast as possible through a wide orbit while maintaining good elements of form. You should continually spin through four, five, or more turns, always striving to develop a better feeling and rhythm for turning.

Gradually increase your speed from turn to turn and from throw to throw. With each succeeding turn, the hammer wire should become tighter and tighter, until, during the final sweep, the hammer fairly rips from your grasp and flies on its way.

2. *Your left foot must remain firmly on the ground at all times during the turns and the final sweep.*

3. *The hammer must pull you into each turn (pictures 12, 32).*

4. *Your hips and right foot must complete each turn well before the hammer passes your right side (pictures 15-16; 19-20; 22-23; 35-36; 41-42).*

Your right foot should remain spinning on the ground as long as possible during the first half of each turn (pictures 12, 33); be pulled passively from the ground; pass close to your left heel (pictures 13, 34); and alight as quickly as possible during the last half of each turn well before the hammer passes your right side (picture 35).

In this position, your legs and hips will have completed the turn well before your head, shoulders, arms, and hammer, and you will be in a position to exert a strong sweep on the hammer before it pulls you into the next turn. At the completion of each turn, you should be much like a tightly wound spring set to unleash its pent-up energy.

5. *You must hang properly from the ever-increasing pull of the hammer at the right time (figure 1 and pictures 40-42).*

As you practice, you must learn how to bring your body weight to bear against the increasing pull of the hammer at the right time to increase the hammer's velocity. It will be a temptation to pull the hammer with your arms alone, but you will find that a far greater source of strength is required to increase the hammer's speed; use the force of your entire body wherever possible.

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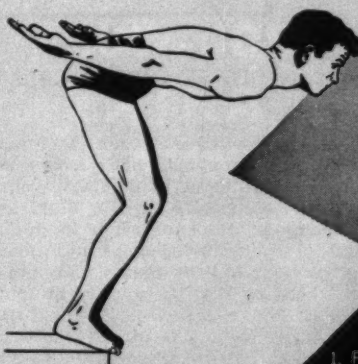


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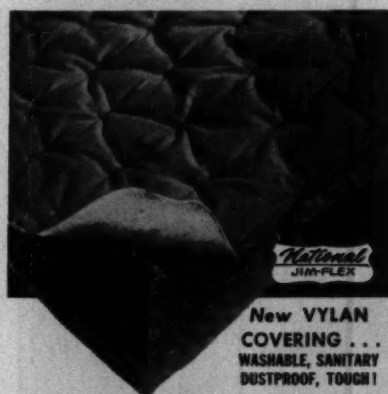
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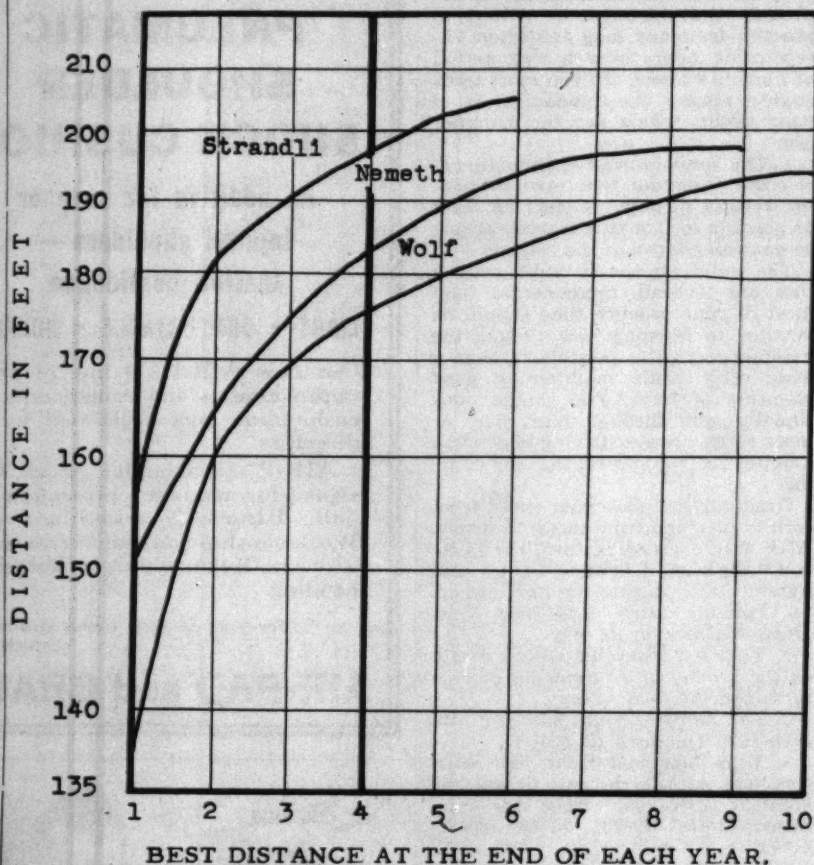
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TABLE 1

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you at the start of each turn (pictures 10-11), you should sit back from the hammer, countering its pull with your own body weight (figure 1). Then, as the hammer descends from its high point, you must bring more and more of your body to bear against the hammer's pull so that as your right foot lands at the completion of the turn, your body weight is already settled over your left foot (pictures 18-20, 40-42).

Once again, as the hammer passes in front of you, you should sit back countering the pull of the hammer with enough body weight to continue to hold your body weight on your left foot (picture 42) until the hammer's momentum is sufficient to pull you into the next turn.

6. The hammer's low point must always remain well to your right at the completion of each turn (pictures 16, 20, 23, 42).

7. Throughout the turns, your arms and shoulders must remain relatively relaxed, and your left arm must remain straight.

8. Throughout the turns, the hammer should spin on a relatively flat plane with as little up and down motion as possible.

9. Throughout the turns, your head

must face in the general direction of the hammer ball.

10. Throughout the turns, your knees should remain comfortably bent.

11. Throughout the turns, your lower back should remain relatively straight, but not tense, and you should not bend forward at the waist (buttox under you). Your shoulders can be hunched forward a little (figure 1).

12. The final sweep and finish must be strong and violent, and the hammer must pass way around your left side (pictures 21-25). During the final sweep, your left side must be like a post anchored through your left leg around which the hammer must pass.

SOURCES OF POWER

Your main sources of power are:

1. The force of your body hanging against the increasing pull of the hammer at the right time (pictures 40-42), coordinated with:

2. a rotational or "untwisting" force you can exert through your upper body between each turn. Your hips and legs must complete each turn well before your body, thereby creating a strong tension tending to pull your upper body leftward, into realignment with your hips and legs.

Therefore, at the completion of each turn, your upper body and the hammer must lag behind your hips and legs; then catch up to them before you enter the next turn, resulting in a strong sweep on the hammer (pictures 35-36; 41-42), coordinated with:

3. the gravitational or "falling" force of the hammer as it falls from its high point (pictures 13-16), coordinated with:

4. the power of your legs, whose speed and strength alone really determine the overall tempo of the throw. Your shoulders, arms, trunk and back all must be strong, but in the final analysis, your legs are the most important piece of physical equipment you have in this event.

FOR THE BEGINNER

1. Child's Play:

Perhaps at some time or other, you have spun some small child around and around in circles by a series of short, choppy steps, with your arms relatively relaxed and stretched, and with your head facing in the general direction of the child. This is exactly how all beginners should learn to throw the hammer. Give it a try and see what I mean.

Place the hammer on the ground well to your right, and grasp the handle in the second joints of the fingers of your left hand. Now place your right hand over your left. Give the hammer a little tug forward and start walking around in circles, letting the hammer swing directly in front of you exactly in the same manner as if you had a child in your hands.

Do not lift the hammer with your arms at any point or try to fight its pull from you; just wander around and around with your eyes on the hammer ball (which should remain directly in front of you). Relax your arms as much as possible and try to notice that as you move around faster, the hammer tends to rise a little. Just think of your motions if you were spinning with a child.

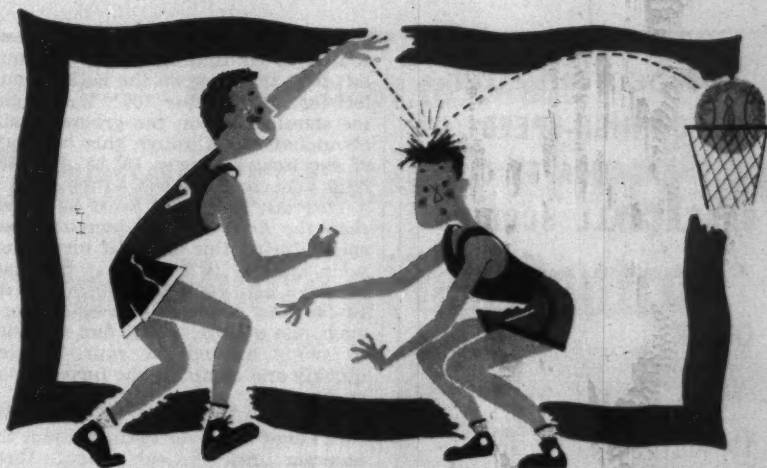
Once you can do this, you are well on the road to learning how to throw a hammer.

2. Spinning without the Hammer:

The first half-turn (pictures 11-13): A turn starts in the same manner that you start a military left face except, in the hammer, you start with your feet spread a little over shoulder's width apart and your toes pointed outward just a little. When you start a left face, you spin 90° on the heel of your left foot and the ball of your right foot.

In the hammer you do the same, except that after you spin through the first 90° on your left heel (with your knees bent slightly), you continue to spin for another 90°. As you start to spin through this last 90° on your left heel, your right foot should be pulled easily from the ground (picture 12) and come alongside of your left foot, left knee still bent slightly (picture 13).

The second half-turn (pictures 13-



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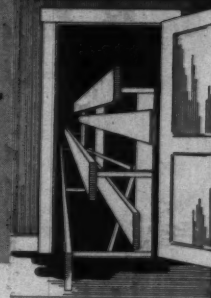
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16): The last half of the turn is executed by continuing to spin on your left foot, this time on the ball of your left foot, for another 180°. Your right toe should land on the ground again about halfway through this last half of the turn (pictures 15, 35, 41) and help you complete the entire turn.

This last half turn must be faster than the first. To help increase your speed during this last half turn, bend your knee a little more at the start of the last 180° of spin (pictures 13-14). As your body weight drops, even just a little, you'll find it easier to swing around on your left leg quickly and complete the turn as soon as possible.

Practice these heel-ball-of-foot turns over and over again without the hammer until you can execute three or four complete and continuous turns in a straight line in the direction of the throw. Notice that at no point during this spinning action does your left foot leave the ground.

During the turns, your right foot should remain spinning on the ground as long as possible during the first half, and as your hips complete the last half of the turn quickly, the right foot should alight as swiftly as possible.

As your right foot lands at the end of each turn, your eyes, shoulders and arms should be facing well to your right (picture 41). During these turns, you should spin on the outer edge of your left foot.

3. Spinning with the Hammer:

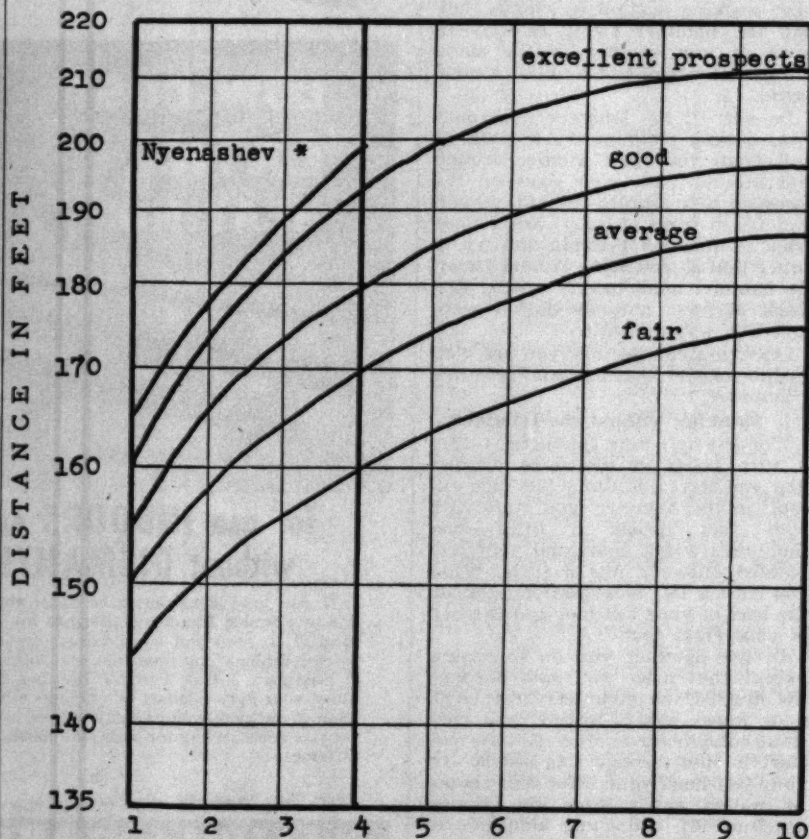
Start spinning with the hammer in the same manner described above under "Child's Play," and during the second or third time around, try to spin through a few correct heel-ball-of-foot turns. At the same time, learn how to execute a strong initial pull from the ground and the preliminary swings. Then try to go directly from the last of two or three preliminary swings into three or four complete turns.

To do this, *merely let the hammer pull you into the first turn; do not try to force the hammer with your arms.* This entry into the first turn must be smooth and almost effortless. Let the hammer do the work.

The three or four turns that follow should be, at the start, about the same speed, and you should just let go of the hammer after the last turn with no effort to throw for distance. Always spin through at least two turns in this manner, preferably three or

TABLE 2

Theoretical Annual Improvement of Hammer Throwers with Excellent, Good, Average, and Fair Potential



BEST DISTANCE AT THE END OF EACH YEAR.

more. Never throw from one turn as a beginner as the motions are artificial and forced.

During these turns, continually remember your actions when spinning with a child. Do not tug or try to lift the hammer with your arms; let it spin where it wants to, in its natural path. In the beginning, just follow the hammer ball around turn after turn without accelerating. But later, gradually try to feel the hammer pull you into a turn, then turn a little faster than the hammer is moving and complete the turn well before it passes your right side (picture 35, 41)—then wait for the hammer to pull you into the next turn.

Try to feel that with each turn the hammer pulls a little more from you, and that you, in turn, must hang a little more from the hammer to control its acceleration. Try to feel the hammer wire become tighter with each turn—this means that it's moving faster. Keep your arms and shoulders relaxed and your head facing in the general direction of the hammer.

Keep your body weight firmly over your left foot and never let it leave the ground. Never bend forward at the waist or give into the pull of the hammer by falling to your right, especially as you complete each turn. Always make sure that the hammer's low point remains well to your right (picture 42). And above all, once the hammer is in motion, keep it moving. Do nothing to slow it down and gradually make it move faster and faster until it fairly rips from your grasp during the final sweep.

Finally, spin through three turns and try to increase the overall tempo from a stronger initial pull from the ground to faster preliminary swings, to faster turns, and to a firmer and more powerful final sweep and release. At the finish, feel that your body is in a strong position well before the hammer passes your right side, then stretch your legs and body as the hammer sweeps in front of you and lift the hammer high into the air (pictures 23-25).

In this manner, you should be able to build a firm foundation and find that hammer throwing is not difficult if tackled in a logical manner.

HOW FAR SHOULD ONE THROW

Table 1 shows graphically the progress of Wolf, Nemeth, and Strandli during their competitive years, starting with their first year of competition. In the case of Wolf and Nemeth, some of the war years are omitted. Wolf and Nemeth were not exceptionally gifted athletes, but both were willing to work hard for many years. Strandli, on the other hand, was an outstanding athlete, both strong and fast.

If each of these men had started their competitive careers as college freshmen, they would have thrown 173.5, 182.0 and 192.6 feet, respectively, by the end of their senior years. The most important fact to be drawn from Table 1 is that these men con-

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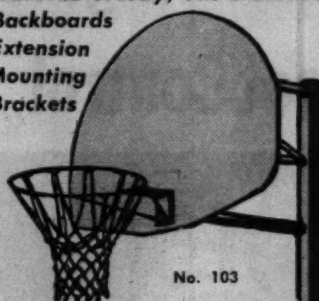
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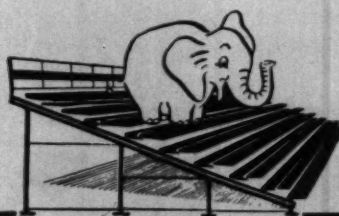
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tinued to improve well after their fourth year. Unfortunately, in this country, most hammer throwers stop throwing after their college days, thereby leaving unexplored what should be their most productive years.

Table 2 shows the annual progress a hammer candidate with excellent, good, average and fair potential should achieve under normal conditions. These figures are presented only as a guide to reasonable goals, and there will be numerous exceptions.

It indicates that an athlete with a good potential for the event, say a fairly well-coordinated individual who is reasonably strong and fast, weighing around 190 pounds and around six feet tall, and who can run a hundred somewhere near 11.0, should be able to throw the hammer 155' in his freshman year and close to 180' in his senior year. If this same athlete is willing to continue, and this is important, there's no reason why he shouldn't be able to throw in the middle 190's in a few more years.

It should be pointed out that some throwers have thrown 180 and even 190 feet during their second competitive year, while others have abandoned the event by this time, unable to develop the necessary timing and rhythm to throw effectively.

The distances indicated in Table 2 are also valid for school athletes throwing the 12-pound hammer. An average thrower should be able to throw the 12-pound hammer 20-30 feet farther than the 16-pounder. So if you can throw the 12-pound hammer 170' by your last school year, you should start your freshman year of college around 140-150' with the heavier implement.

In closing, a word might be in order concerning the best physical type for the hammer throw. Naturally, the bigger, stronger, and faster the individual, the greater are his chances for success.

To start with, the prospect must be well-coordinated. He must have enough body weight (at least 150 pounds) to control the increasing pull of the hammer as he spins; he should be at least 5'9" tall; and he should be fast enough to run the 100 under 13 seconds.

A good hammer thrower should be able to throw the contraption a foot for each pound of body weight, at least up to 190 or 200 pounds. Nemeth and Gubijan both threw the 16-lb. hammer over 190 feet while weighing something less than 180 pounds.

The college-type hammer, incidentally, weighs 16 pounds and cannot exceed four feet in length. There are also 12- and 8-lb. hammers for school-boy use, and these too cannot be more than four feet long. The implement is thrown from a seven-foot circle, and must land within the bounds of a 90° sector.

(Editor's Note: This marvelous exegesis on hammer throwing is primarily the handiwork of Sam Felton, Jr. An outstanding weight man himself, he worked closely with all the world's

great throwers. At the 1954 Nationals last June, he gathered all the hammer throwers together in one room and held a seminar on the event. He guided rather than led the discussion so that each man could express what he felt was important, then listen while someone else supplemented or corrected what he said. In this manner, the athletes agreed on what the fundamentals of the event were and what were the most important things to stress to beginners. The final result, as you will surely agree, is the best article on the event ever to see print. The accompanying drawings are by W. E. Stuart and Sam Felton, Jr.)

POP WARNER

ON September 7 in Palo Alto, Calif., the greatest inventive genius in football history, Glenn Scobey (Pop) Warner, passed away at the age of 83.

In his 45 years of coaching at Iowa State, Georgia, Cornell, Carlisle, Pittsburgh, Stanford, and Temple, Pop exercised an unprecedented influence of the highest constructive nature that has endured down through the years.

He also produced a long succession of national championship elevens and such football immortals as Jim Thorpe, Ernie Nevers, Bob Peck, Ted Shipkey, Jock Sutherland, Tom Davies, and many others.

Perhaps the finest thing you could say about Pop as a football coach was that he was a coach's coach. He never tried to dramatize the personal and social lessons which football teaches. Yet, in his own quiet way, he had a profound effect on his players, all of whom held him in the highest respect.

Pop needs no statue to perpetuate his memory. His monument is football itself. For you can't play football without employing something Pop contributed to it.

Glenn Warner will be a living part of football:

... so long as the single and double wingback formations are employed;

... so long as the spiral kick and spiral forward pass are used;

... so long as the ball is snapped directly back to the ball-carrier;

... so long as mobile linemen are integral parts of the attack;

... so long as the body block is employed; and

... so long as players wear fiber in their protective pads.

All these and many more are Pop's legacy to football.

Coaches' Corner

(Continued from page 49)

Not long ago, Sam Snead played a friendly round of golf with the nation's most prominent amateur. Awed into unaccustomed silence by all the folderol that accompanied the game, Sam offered no advice on the bad kinks he noted in his partner's performance.

Finally, he could contain himself no longer. Coming up to the 18th tee, he blurted out: "Mind if I tell you one thing?"

"Why, not at all," his partner said.

"Stick your fanny out, Mr. President," said Snead.

The President of the U.S. obeyed, and rapped one 230 yards straight down the middle.

Sam, incidentally, has a deadly counter for anybody who tries to get his goat on the course. When an opponent deliberately tries to disconcert him, Snead will wait until the joker is concentrating on a putt. Then he'll walk off the green.

The crunch of Sam's faithful fans following him is enough to crack the nerve of the most stoic golfer.

Ted Williams once told Snead that baseball is a much tougher game than golf. "A round bat and a fast-moving target calls for much more skill than a quiet game of golf," Williams remarked.

"Maybe so," replied Sam, "but when we hit a foul ball, we've gotta get out there and play it."

Burleigh Grimes was pitching, Johnny Gooch was catching, and Bill Klem was umpiring. On a 3-2 pitch, Grimes thought Klem missed a call.

"Where was it?" Grimes asked Gooch.

"Answer that question and you're out of the game," Klem threatened Gooch.

"Tell me," repeated Grimes, "where was it?"

"Right over," said Gooch.

"Get off the field," yelled Klem.

"What for?" asked Gooch. "All I did was answer a question. What are you chasing me for?"

"For being such a lousy umpire," Klem bellowed.

At a fraternity social, the recently demoted varsity quarterback, upon mention of the coach's name, launched into a vitriolic denunciation of him—taking him apart right down the line. The sweet young thing at his side smiled and said, "Do you know who I am?"

"Why, no," replied the athlete.

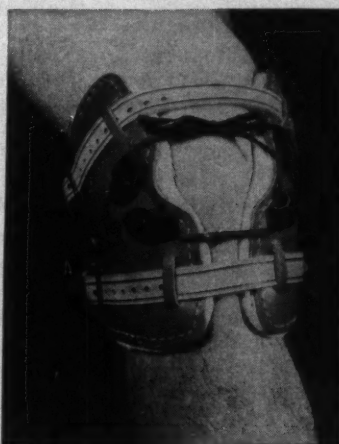
"I," she said, "am the daughter of the coach."

The athlete paled. "And do you know who I am?" he stammered.

The girl admitted she didn't.

"Thank God!" he murmured, rushing into the night.

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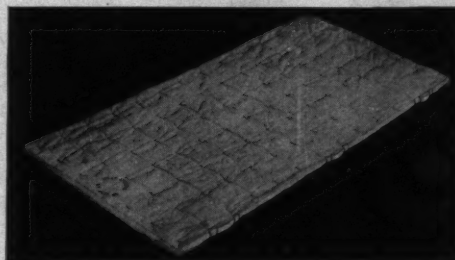
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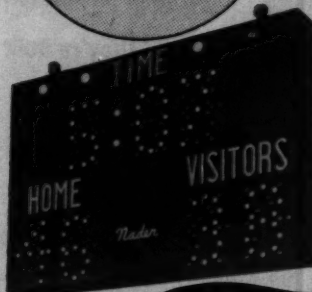
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(Continued from page 24)

Other situations arise where the wing may head for the wide open spaces in the middle of the field, in which case the inside and the center forward move over to fill the gap.

The trick with these maneuvers is to get your boys to THINK, and then REACT. In other words, they should be able to think and work together faster than their opposing defensemen, who may also be pretty fair quick-change artists.

5. Can your forwards beat an off-side trap?

A defense that skillfully plays for off-side can make a forward line that isn't too adept at short passes look foolish. I've watched many teams whose major form of attack consisted of the wing halfbacks lobbing the ball over the defensemen's heads in the hope that some forward with the speed of light can get to it before his defender and/or the goalie. Unless the defender is flat of foot, this succeeds about once in twenty tries against an offside system. And all running and no shooting makes Jack a dull forward.

THREE METHODS

There are roughly three ways to beat that system. One is for the center forward to simply dribble around the center half and shoot. I use the word "simply" very loosely. It takes a mighty good man, and that good a man is hard to find. More often the wing can dribble around the outside of the fullback and get off a back pass to his inside or the center.

The second method is for the center to dribble to one side, drawing his man with him and then shoot a square pass or a back pass into the vacated hole, where an inside forward should already be dashing through.

The third way utilizes a lead pass behind the defender, with another forward speeding in to take the shot before the defender can reverse himself. Of course, the most effective pass in this instance is a short, high lob or "chip shot," directly over the center half's head. But that's a kick even the masters muff occasionally, and a ground pass often works as well if maneuvered correctly.

These latter two methods may

sound too simple to be effective, but actually, it takes a great deal of practice for the forward combination to work out the details of which way to draw out an opponent: when to pass or when to delay, how hard to pass, and when to cut.

6. Do you vary formations on throw-ins and corner kicks?

This is important for the same reasons that varying the line of attack is. If the opponents know what to expect every time, you're making it too easy for them.

First of all, you need a wing who can put the ball about where he wants it. Then you can alter the stations of the rest of the forwards on each kick. The first time, for instance, place them in the so-called normal position. The next time have them stand in a diagonal line from the far end of the goal posts. Follow that by sending an unexpected guest, say the opposite wing, over to take a short pass. Chances are your opponents won't know who's to cover him, and one or two eligible forwards may shake loose.

There are an almost infinite number of variations you can use, both for the corner kick and the throw-in. Use your imagination. One time it may pay off, and that time may mean the winning goal.

There's one more thing that's important to remember about corner kicks. It's much easier to judge and head a ball correctly when you're running toward it than when you're running away from it.

GET FORWARDS OUT

Place your forwards out far enough so that they're coming in toward the kick when they meet it. The defenders have a much tougher time keeping track of them when they're moving, especially when they have to keep one eye on the ball.

There are, no doubt, many other items by which you could check your efficiency in setting up an attack. But if you honestly say "yes" to each one of these six questions, you're doing a lot better than all right. If you can't, work on the ones you've slipped up on; and if you don't win more games, at least you'll finish up the season with fewer shut-outs against you.

"Here Below"

(Continued from page 5)

It took the boys nine hours to cover these and other points. But Waldorf agreed.

"It looked good," says Mr. Knox. "But the fact remains that Jim coached 60 minutes of the entire spring training program, no more. And Ronnie still complained of being limited in his offense. Waldorf informed him that he would go out the next day, send all his assistants into the stands, and take charge himself. He did. For my dough, it was the worst scrimmage they ever had at Cal."

Shortly thereafter, Mr. Knox decided that Ronnie wasn't meant for California. He promptly removed him to UCLA. And that's where he is now—or at least was, 24 hours ago. Ronnie's programs are always subject to change without notice.

The article finishes in a blaze of blatherskite on the same high artistic level as the rest.

Some story, eh? Isn't dear old Dad just overflowing with the milk of human kindness? And doesn't his tact, tolerance, modesty, and humility make you feel good all over?

Well, maybe this little bottle of venom shouldn't be taken seriously. It may be poisonous, but the label on it is too plain for anybody to take it internally.

Hey, there, Mr. Sanders: Have you cleared your offense with Dad, yet?

CALISTHENICS, IN BRIEF

FORMAL calisthenic programs have taken a fearful drubbing in this enlightened "games-for-all" physical education era, and they appear well on their way to oblivion.

Like most progressive physical educators, we've stood at the door, hastening their exit. But, ever since Otto Ryser's tract crossed our desk, we've been a bit uncertain. You'll find Otto's article on page 30, and we strongly advise you to read it.

The Indiana University gymnastics coach presents a terrific brief on behalf of this vanishing activity. Beautifully written, it is a model of sound, logical, constructive thinking.

It is tremendously convincing and you're sure to wind up thinking that instead of discarding formal calisthenics programs, we should merely "replace some worn and outmoded parts, and continue to make good use of" them.

That's what Mr. Ryser argues.

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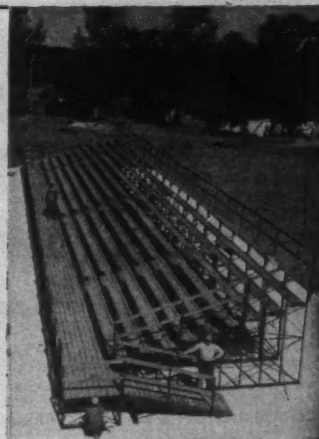
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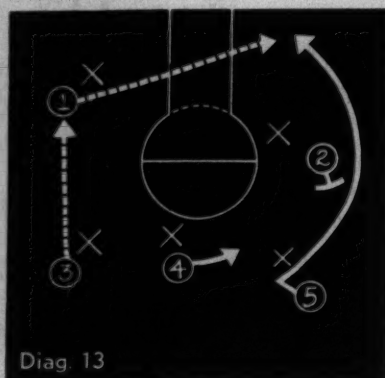
Box 34

Allston 34, Mass.

Five Moving Pivots Attack

(Continued from page 57)

A corner man without the ball on the weak side may also set up a screen for an outside man. For example, when the defensive opponent assigned to the weak-side corner decides to help clog the middle, a weak-side screen can serve as an effective counter, since the defensive clogger will never be in position to switch or otherwise help the teammate guarding the outside man cutting around the screen. (See **Diag. 13.**)



Diag. 13

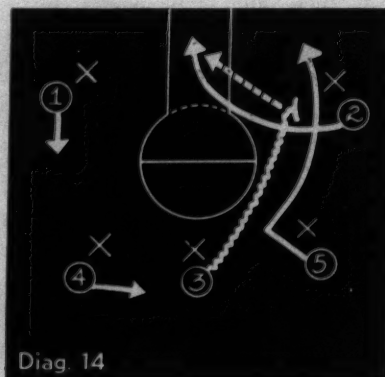
The corner man without the ball can also cut around a pivot set up by an outside man. Holy Cross employed an interesting variation of this play during its NCAA championship period (1946-48). The play is shown in **Diag. 14.**

Bob Cousy, the great playmaker, would dribble in toward a corner; Haggerty or Mullaney would cut from the outside; and Kaftan or Oftring would scissor from the corner for the lead pass underneath from Cousy.

In view of his closeness to the scoring area, the corner man without the ball may often find himself in perfect position to drive in for follow-ups and tip-ins of missed shots. By studying his defensive man, he may find that the latter is assuming a weak-side shift toward the center to protect this area against inside scoring thrusts on passes to the opposite corner.

As a result, the weak-side corner pivot may discover that his man is in no position to box him out after a shot. He'll thus be able to drive into the opened lane and occasionally tip in a missed shot.

Lastly, the corner man without the ball must learn to fade to the outside whenever the particular play revolves completely around the other corner moving pivot. In this manner he (1) keeps his defensive man in motion and away from the vital scoring area; (2) is constantly ready to cut if the middle opens up and his opponent is lax; (3) is ready to receive pitchouts from distressed teammates about to be tied up,



Diag. 14

and can then resume the weave in a new area; and (4) is in perfect position to switch from offense to defense in the event possession is lost.

Taken together — the half-court drills, the weave, the operations of the outside men, the many options and maneuvers of the corner men, and the maintenance of continuous movement — it's easy to see why the Holman-coached teams were so colorful as they executed their five-moving-pivots attack.

With give-and-go techniques an integral part of the overall pattern, there could be nothing stereotyped about this offense. All five men served as scoring threats; and after attaining the experience and poise necessary to exploit the many possible variations, they could greatly offset the lack of a real tall man.

Five moving pivots is an offense which can't be easily scouted and catalogued. It is the type of attack which depends upon and develops the maximum of team spirit and team unity.

ONE of the most brilliant basketball scholars in the country, Bobby Sand was Nat Holman's assistant at City College of New York from 1945-52. A superb teacher, he played a conspicuous role in the development of the players who went on to cop both the NCAA and NIT crowns in 1951. Bobby, one of the few coaches extant who can boast a Phi Beta Kappa key, is currently a crack bird dog for the Rochester Royals pros. If you liked his treatise on the moving pivots—wasn't it perfectly tremendous!—watch for his article on "give-and-go" basketball coming up in either November or December.

Full-Court Press

(Continued from page 14)

ball or break up the intended pass.

2. Once the presser has his man in such a situation—where he's lost his dribble—all the presser's teammates must move very close to their men and be especially alert for pass interceptions.

3. If the offensive team employs a dribble interchange to bring the ball over the 10-second line, the two pressing guards should switch men and then both "clamp" the receiver.

There should be no hesitancy in carrying out this maneuver. Aggressive pressers can steal, intercept, or tie up the ball with this simple technique. Meanwhile, all the other pressers should be especially alert to intercept bad passes or to switch assignments in case the clamp on the ball-handler fails.

SUMMING UP

In summary, then:

1. Begin teaching the full-court press from a foul shooting formation, since it enables the players to quickly pick up their men and stay close to them.

2. After the players become more adept at picking up their men, practice the pressing defense in regular scrimmages.

3. If the offensive player still has his dribble, try to get him to dribble and then stop his dribble by forcing him to the sideline.

4. Once the attacker has lost his dribble, swarm all over him—and have all the other pressers stay very close to their men in readiness to intercept a pass.

5. On any dribble interchange by two opponents, have the pressers taking them clamp the man with the ball.

Some coaches contend that a full-court press is ineffective against a good ball-handling and dribbling team. The writer would be inclined to agree with them, inasmuch as our press failed to hamper some good ball-handling opponents. But the fact remains that some exceptionally good ball-handling teams, such as Navy, Penn, LSU, and Notre Dame, were somewhat distressed by our full-court pressing tactics.

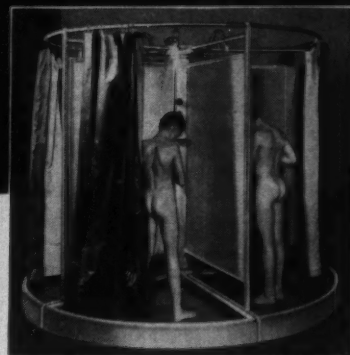
It should be remembered that our press was adopted not only to upset the opposition but to speed up our own team and make it more alert. We believe it has more than lived up to expectations.

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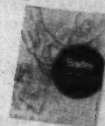
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Although his record has since been beaten, Bannister remains the first runner to have conquered the four-minute barrier and by so doing to have achieved what was thought by many to have been impossible.

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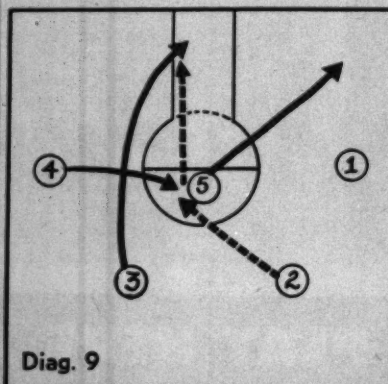
Collapsing-Defense Attack

(Continued from page 11)

to utilize our pivot offense, either splitting the post or driving straight by it. As soon as the defense gains the advantage, the pivotman must move out by screening for either forward; and we attempt to score on that move in and out of the key.

The best feature of this pattern is that it keeps the defense off-balance and at the same time allows normal pivot play to continue.

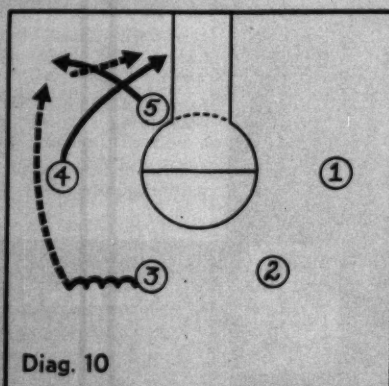
The figure eight or weaving type offenses have many interesting variations, many of which can be used to combat the collapsing defense. Since most of these variations are familiar, let's take up the matter of surprise plays.



Diag. 9

Diag. 9 shows one that Walt McPherson at San Jose State has had success with. It's designed to surprise a sagging defensive forward who is in the habit of watching the ball.

The center, 5, starts the play by moving out of the key to the opposite corner, and the left forward, 4, moves over to take the long post. No. 2 times his high pass to 4 so that the latter receives it the instant he's set on the post.



Diag. 10

No. 3 waits a split-second or until his defensive opponent turns and watches the ball, then cuts down the weak side for a bounce pass from 4.

Diag. 10 offers another play we've had luck with. We call it the "back door" play. Again 5 starts the play by breaking to the corner area. The guard, 3, takes several dribbles toward the sideline, then throws a looping pass to 5 near the sideline.

No. 4 gives his defender a split-second to witness what's happening, then breaks straight down the back side for a pass from 5. These plays can be worked successfully on either side of the court.

Diligent practice on these basic patterns will develop good execution. Remember, however, that they're not cut-and-dried plays. They merely provide a starting point and a pattern. The great emphasis is on the natural moves and variations that arise from the individual situations.

Recording Errors

(Continued from page 18)

quate attention. It's also apparent that the superior teams were considerably better skilled in ball-handling in general.

Total traveling errors and total minor violations were divided almost equally between the winning and losing teams. The most frequent traveling error was simply running with the ball. Moving the pivot foot, stopping, and starting proved rather inconsequential as far as the general area of minor violations was concerned.

A breakdown of the total "minor violations" showed "stepping out of bounds" to be the most frequent error (57%). This particular violation appeared to be chiefly the result of carelessness. Other "minor violations" occurred very infrequently.

However, whether an error occurs frequently or infrequently, it can very well result in the loss of the game. It seems necessary, therefore, to stress every detail.

Many coaches feel that a game-to-game record of individual and team errors would stimulate a great deal of incentive toward self-improvement and perhaps lead to a more successful season in general.

Simplified X-Country Timing

(Continued from page 36)

After the time, name, school, and place are recorded, the sheet may be inserted into a binder along with all the others used for meets and practices, and can thus become part of the permanent record of the team.

The advantages of this system over the old-fashioned method may be summarized as follows:

1. All the times are recorded within an instant after the timer reports them, thus lessening the chances for confusion on the part of the assistant timer.

2. The assistant timer doesn't have to worry about writing down the runner's name and his time; he need only place a small pencil mark next to the time designated for each runner as he crosses the line—thus minimizing the possibility of missing names and times at the finish due to distraction with earlier finishers.

3. The time sheets may also be used for recording the order of finish.

4. The entire sheet may be easily filed in a permanent record book.

5. The sheet is easily and inexpensively made up by anyone with access to a typewriter and some sort of duplicating machine.

6. This uniform, inexpensive sheet is a time-saver, a work-saver, and a headache-saver, and is certainly to be preferred over the usual slips of paper which often get lost.

Zone Defense

(Continued from page 28)

to penetrate open areas.

3. Weak against controlled offenses which employ the overload principle.

4. Ineffective on large courts.

5. Doesn't assign definite defensive responsibility, which may lead to confusion.

6. Weak against good fast breaking team.

These disadvantages are deceptive. They presuppose that the offensive team will be able to ball-handle well, or fast break effectively, or execute a controlled pattern, etc. That's asking a lot of a team—particularly a high school club.

All in all, the zone's advantages far outweigh its disadvantages. Ask any coach who's had to face it!

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Simple Foot Pads

(Continued from page 44)

cut out is away from the irritated bunion area. This will cause the pressure from the shoe to be transferred to the pad. Trainers should use the shape most appropriate to the situation.

The function of the felt pad is to support the foot in weak areas and to relieve pressure from painful areas. The transfer of body weight from an area of pain to a pain-free area of the foot is comparatively simple with the proper use of these pads. The pads can be applied to any part of the foot from the heel to the toes, and can thus aid the performing athlete to realign structural abnormalities of the foot.

Experience has taught us that padding the foot just prior to athletic activity produces the best results. Following the activity, the pad is removed and then a similar pad is applied and allowed to remain in place until the next day's activity, when the procedure is repeated. The correct positioning of the pad is of prime importance.

Other supplies needed to carry out this work include adhesive tape, scissors, and a sharp-edged knife. With these tools and a good technique, it's possible to provide a great deal of comfort to the athlete. Felt is obtainable on the commercial market in large sheets of various thicknesses, ranging from 1/16" to 2". For our particular use, the most desirable thickness is 1/4". This enables you to either split it in half to make a thinner layer or to adhere two or more thicknesses to make thicker layers.

Though the emphasis here has been placed on felt, other products also lend themselves to use—such as sponge rubber, sponge, sheet rubber, air foam, adhesive sponge, adhesive felt, cork, and rubber cork. We believe, however, that felt offers the best possibilities.

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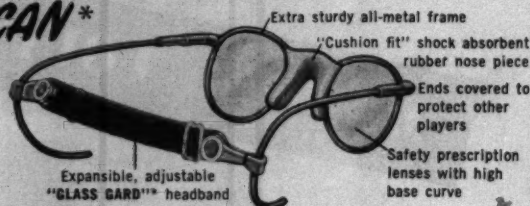
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SCHOOL _____ ENROLLMENT _____

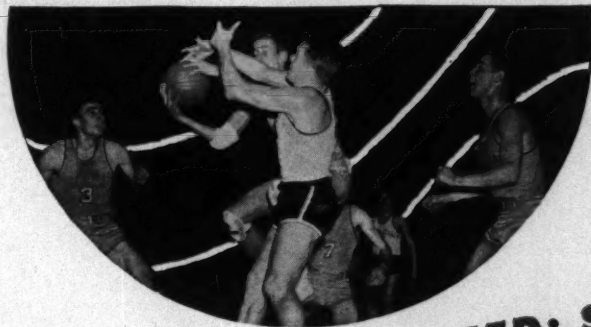
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